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## CARUSO SINGS TO RECORD OCEAN GROVE AUDIENCE

**Famous Tenor Gets Ovation After His Singing of "Over There"—Greeted with Wild Enthusiasm and Waving of Fans, Programs and Handkerchiefs—Over 12,000 People Present**

The great preparations that have been going on for the past few weeks for the first appearance of Enrico Caruso, "the world's greatest tenor," in concert at Ocean Grove, on Saturday evening, July 27, resulted in an event which was nothing short of a triumph not only for Caruso himself, but also for R. E. Johnston, the manager of the concert, and his associates.

By Thursday the house was completely sold out in spite of the fact that provision for added seating capacity had been made, and it is said that fully 12,000 people gained admission to the Auditorium, while another 2,000 less fortunate beings were turned away. The size of the audience was equaled by its enthusiasm—particularly after one of Mr. Caruso's encores, which—the surprise of the concert—followed his second group. The name of the song was "Over There," the much talked of George M. Cohan war song, for which Leo Feist, the publisher, paid a cool twenty-five thousand.

"Over There" enjoyed much favor as an American recruiting number and popular song. It was played by every military band when the New York troops marched away to war down Fifth avenue, months ago, and has finally gained the distinction of being one of the few patriotic numbers to be sung by Caruso. The number was first sung in Italian and then repeated twice in English. The great audience rose to its feet and fairly yelled with enthusiasm. Hats, programs and fans were thrown into the air, and handkerchiefs frantically waved. Further, Caruso sang the song with splendid verve and spirit, clearly showing the deep feeling that he bears for his adopted country and brothers.

The tenor was in superb voice and carried his vast audience with him from the very outset with his rendition of "Celeste Aida," after which he was obliged to give four or five additional numbers before he was allowed to withdraw. His second group, however, was perhaps more interesting only in giving his hearers an insight into his art as a concert singer, which proved to be most satisfactory. In this group he sang "La Danza" (Rossini), a charming composition, and Tosti's "Addio," which was admirably suited to his voice. This time the encores increased in number, for the tenor graciously supplied at least six, including the big feature of the evening, "Over There."

The aria from "Pagliacci," which is so associated with Caruso, was the seventh number of the program and came as a suitable finale. In it Mr. Caruso was, as usual, splendid, and the "Caruso sob" at the end won the instant applause that it always does. Then followed three or four more encores.

Mr. Caruso's assisting artists were Carolina White, soprano, formerly of the Chicago Opera Company, and Winston Wilkinson, violinist.

Miss White, of attractive appearance, was first heard in three songs—"Serenata Française" (Leoncavallo), "Il Neige" (Bemberg), and "Mother Mine" (Burleigh). Her voice is a soprano of lovely quality, pure and flexible, and she was well received. The Burleigh number was sung with much feeling and seemed to find the greatest favor of the three with the audience.

Her second group included "Spirit Flower" (Campbell-Tipton), "Dear Old Pal of Mine" (Gitz Rice), and "Waltz" (Joaquin Valverde), an enticing song of Spanish flavor.

Winston Wilkinson, the assisting violinist, is an artist deserving of recognition. His playing disclosed ample technique, a good, sweet tone, and the right amount of temperament necessary to make his work come up to the high mark. He first played the "Faust Fantasy" (Wieniawski), which was heartily received. Added numbers were "Valse Bluettes" (Drigo-Auer) and "Tambourin Chinois" (Kreisler). These were most effectively rendered and evoked genuine applause.

As the closing number Mr. Caruso and Miss White sang the duet from "Il Guarany" (Gomez). Their voices blended nicely and the effect was delightful.

As soon as the concert had drawn to a close, the reluctant crowds filed hurriedly out of the Auditorium and around to the stage door for a glimpse of the tenor, who had considerable difficulty in reaching his machine so besieged was he by his admirers.

One Asbury Park newspaper in commenting upon the size of the audience said:

A crowd that taxed the capacity of the Ocean Grove Auditorium and made the building resound with prolonged applause last night

heard Enrico Caruso, the world's greatest tenor, in one of his first appearances in his premier concert tour of America. Seats were at a premium in the big building, and scalpers, for the first time in the Grove's history, did a rushing business. A dense crowd packed the open space about the rear of the Auditorium and fought for points of vantage near the doors and windows where the artist might be heard. In front the street was lined on either side with an expectant crowd eager to catch a glimpse of the tenor as he alighted from his auto. Inside the ushers had difficulty getting the crowd seated, and the concert, scheduled for 8.15, was delayed until nearly nine o'clock by the usual late arrivals who, oblivious to the annoyed glances of those already seated, trampled leisurely to their places. It was an appreciative audience but a rude one as well. Between the numbers during the whole performance late comers streamed in while the artists stood patiently on the stage. One of the features of the program was the singing of "Over There" by the tenor. He sang it twice in Italian and twice in English, singing the first verse and the chorus each time.

### Lenora Sparkes in Auto Accident

Lenora Sparkes, the well known soprano of the Metropolitan Opera Company, whose photograph is on this



NAMARA.

One of the most promising young singers on the American concert platform today, will re-enter the operatic field next season as a member of the Chicago Opera Association. The soprano has sung with much success in opera abroad, and her debut with the Chicago Company is anticipated with considerable interest. A thorough and skillful interpreter of the French classics, Namara undoubtedly will be equally delightful in French opera.

week's front cover, was severely injured in an automobile accident on Sunday, near Glen Head, Long Island.

Miss Sparkes was motoring with Mr. and Mrs. McCune, of Amityville, L. I., and Mr. and Mrs. Reiley. Mr. McCune was driving the machine, and the accident was due to the failure of the steering gear to work while going down a steep hill. The car crashed into a telegraph pole and rebounded into another pole, throwing the occupants out. Mrs. Reiley was instantly killed, and Miss Sparkes, whose head was injured, was taken to the Nassau County Hospital, where, on Monday, she was said to be resting more comfortably.

### To Mr. and Mrs. Schmoeger, a Daughter

On Sunday morning, July 28, a daughter was born to Mr. and Mrs. Alvin L. Schmoeger at their home in Brooklyn. Both Mrs. Schmoeger and the baby girl, who has been named Paula May, are doing well. Mr. Schmoeger is the general manager of the MUSICAL COURIER and secretary and treasurer of the Musical Courier Company.

### John H. Bacon with Y. M. C. A.

John H. Bacon, of the Loudon Charlton offices, is on his way to France for service in the Y. M. C. A.

## GUSTAV KOBBE MEETS WITH DRAMATIC DEATH

**Noted Writer on Music and Art Killed by a Hydroplane While Sailing on Great South Bay—One of Foremost American Authorities on Music and Art**

Gustav Kobbe, the veteran writer on music and art, and one of the foremost American authorities on those subjects, was accidentally killed on the bay near his summer home at Bayshore, L. I., last Saturday afternoon. Mr. Kobbe had been connected with the New York Herald for years past, serving as its art critic and writing on special musical topics for it occasionally. That paper described the accident as follows:

Gustav Kobbe was killed instantly when sailing a catboat off Brightwaters. He was struck by the wing of a naval hydroplane as it rose from the waters of Great South Bay. The aviator was unaware of the fact that he had hit Mr. Kobbe and continued on his course. An observer at the naval training station saw the accident through his binoculars and hurried a naval patrol boat and a physician to the scene.

Mr. Kobbe's body was found in the bottom of the catboat. His skull had been fractured. The mast of the boat had been split in two by the wing of the hydroplane and was lying close to Mr. Kobbe's body. His body was taken to the naval station, where it was later viewed by Edwin F. Moore, coroner of Suffolk county.

The hydroplane had left the naval station soon after one o'clock and the aviator was going through a series of maneuvers when the machine lighted on the water just one hundred feet astern of Mr. Kobbe's craft. The aviator started to ascend, and so he had to force his way against a strong wind causing him to assume a speed of more than sixty miles an hour.

Mr. Kobbe had been watching the aviator, because he made no attempt to get out of the way of the machine, according to what the naval observer saw. When the hydroplane leaped out of the water again and headed directly toward his boat, Mr. Kobbe attempted to leap overboard, according to the observer, but he was struck by one of the planes before he could do so. This threw him back into the bottom of the boat. He was about half a mile off the naval station when the accident occurred.

Gustav Kobbe was born in New York in 1857, received his elementary education in New York, and afterward studied in Wiesbaden. Returning to America he entered Columbia, receiving his A. B. in 1877 and his A. M. in 1879. In the latter year he also received the degree of LL. B. from the Columbia Law School. As a student in Wiesbaden and at Columbia Mr. Kobbe's pen was busy, and he had given a year to journalism as one of the editors of the Musical Review when he married, in 1882, Carolyn Wheeler, of Scarsdale, N. Y.

During 1881 and 1882 Mr. Kobbe also was a member of the staff of the New York Sun, and in the latter year was sent to Bayreuth by the New York World to record the production of "Parsifal." It was then that Mr. Kobbe gained the intimate insight into musical life that illuminated his subsequent writings on music and prompted him to bring out volumes of an authoritative character on the subject.

Soon after his return Mr. Kobbe became associated with the Herald, combining his work as writer on music, art and the drama with frequent contributions to the leading magazines on those subjects and with many trips into general literature.

At the time of his death Mr. Kobbe was engaged on an exhaustive work on grand opera, which it was his intention should ultimately take the form of an encyclopedia of opera from the earliest periods of operatic writing to the present time.

His books on musical subjects included "Opera Singers," "Wagner's Life and Works" (two volumes), "Wagner's Music Dramas Analyzed," "Wagner and His Isolde," "Loves of the Great Composers," "How to Appreciate Music," "Famous American Songs," "My Rosary and Other Poems," "The Ring of Nibelung," "Gallery of Great Composers," and "Opera Singers" (sixth edition).

Mr. Kobbe is survived by Mrs. Kobbe and four daughters and a son, who are Mrs. Gerald V. Hollins, Mrs. Raymond D. Little, Mrs. Hildegard K. Stevenson and Carol Kobbe and George M. W. Kobbe.

There also are nine grandchildren. Isabelle M. Kobbe, George C. Kobbe, and Major General William A. Kobbe, U. S. A., who has lived in Pasadena, Cal., for some time, are his sisters and brothers.

The funeral took place on Monday, from the Church of St. Mark on the Bowlerie, New York, and was attended by a large and representative company from the musical, artistic and literary world.

It happened that Mr. Kobbe during the last two weeks of his life had been in frequent communication with the MUSICAL COURIER, in connection with the great work on grand opera on which he was engaged. He wanted some special information which the MUSICAL COURIER was fortunately able to obtain for him. In fact, on the morning of the day on which he was killed a letter was received from him at the office of this paper, conveying his thanks for the assistance which had been rendered him.

## UGO ARA'S EXPERIENCE NEAR THE ITALIAN LINES

Member of Flonzaley Quartet, Returned on a Furlough, Began Work as an Orderly and Rose to Assistant in the Y. M. C. A. in Italy—Discusses Noble Work of That Society and the Virile Influence on Italians—Conditions in Rome and Paris and the Remarkable Work Being Done by Winifred Holt at the "Phare de France"—Work of Italian and American Composers

Ugo Ara, of the Flonzaley Quartet, knows from eighteen months' experience near the front just what life in the trenches means. He says, furthermore, that only one who has been in the trenches has any idea of the supreme sacrifices the boys make. Rest, clean clothes, a bath, or ten free moments for thought, are unknown there—every mind is directed to the defeat of the enemy.

"When Italy realized that a final effort was necessary, that it was purely a question of liberty or slavery," said Mr. Ara, "there was a unity of the nation. Whatever political dreams a few people had harbored were immediately wiped away. I have seen whole divisions after two weeks of hard fighting in the trenches, who were ordered to the back lines for rest, beg to be allowed to remain, so great was the new Italian spirit; and when the word came from headquarters that they might stay in the front lines, they fairly cheered.

### American Smile and Pershing

"It is also not exaggerating to say that America was waited for by the earth. She gave help before entering the conflict, and her men are doing wonderful work now, and will continue it. The French officers were telling me what they appreciated most in the Americans—not so much their courage or endurance, but their smile. Just one instance of this American greatness and simplicity is exemplified in General Pershing's statement when General Foch was put at the head of all of the Allied forces. As you may imagine, there were a few voices against it, but your General said: 'I don't care who is at the head so long as he is the most capable man. I am willing to follow him, no matter where he is or what his nationality may be.'

### Elsie Janis' Noble Work

"I have visited the American hospital at Neuilly, near Paris, and have seen those brave American lads, suffering without complaint.

"They are cheerful, and generally show that American smile that is becoming so familiar to the French. While there, I was delighted to witness an interesting spectacle—that of Elsie Janis, the American comedian, going from ward to ward, singing, dancing and telling lively jokes to make the boys laugh. The space was small, and true, she had to put up with inconveniences, but she made a supreme sacrifice that was prompted by her big soul. I cannot express it better.

"The American spirit, unlike the French, is not witty or sparkling, but childish and sincere. I heard of a lady who visited that same hospital who found two boys laughing very heartily. One had lost an arm and the other both legs. When she questioned one, he said:

"Isn't it too funny for words? We are both from the same village; he is the carpenter's son and my father is the banker, and we both meet here in the hospital for the first time! Then they continued laughing. One might almost compare their bravery to that of the Greeks!"

### Ara's Interesting Military Life

Mr. Ara's experience in military life was an interesting one. He enlisted in the Italian army and was sent "somewhere in the north of Italy," where he was commissioned to sweep the floor and wash hundreds of dishes; yet prior to his departure on leave of absence for America, he was tendered a farewell luncheon by the Y. M. C. A. to which the Roman press, Major Hereford, of the American Red Cross, Mr. and Mrs. Kirtland, of Leslie's Weekly, were invited.

"Between these two points," he continued enthusiastically, "a good many experiences, a great deal of sadness, and a pretty hard life came—still not as hard as I desired. In spite of my repeated requests to be allowed to go to the firing line, I was not permitted owing to physical disability. Soon, however, I was taken away from the dishes and broom and assigned as infirmier, sanitary adjutant and interpreter. The tragic atmosphere of those surroundings and the hardness of the life would certainly have exhausted me in a very short time had I not had the feeling that I was of some help and comfort to my poor brothers. Still I wanted to work more for them. How glad would I have been to be permitted to have

long conversations with them, to hear their stories, to inquire about their homes and dear ones, and to cheer them up with jokes! Loafing, chaffing and dreaming are unpardonable sins in military hospitals. My work was to distribute medicine, dress and bandage wounds, clean the operating rooms, disinfect the instruments and keep a record book. That privilege of cheering them was, however, granted to a small group of American men who had come for that purpose to our country.

### The Italian Spirit

"A while ago I spoke of the new Italian spirit. That spirit which was born after the Caporetto disaster, was one of the



UGO ARA.  
The member of the Flonzaley Quartet who has returned to this country on a leave of absence after eighteen months spent in the war zone.

most critical moments in all Italian history. Think what it meant! After long years of glorious fighting and unspeakable sacrifices, to have everything seem suddenly to turn to ruin. There was endless confusion, even shame! Then, inspired by the voice of a few strong, true patriots, the country arose as by enchantment with the fanatical cry of 'Sempre avanti, Sovvia!' on its lips, and the brave and gallant soldiers began the wonderful defense of the Piave! Just at that moment the Y. M. C. A. came to Italy and started work among the normal and convalescing soldiers,



a work indeed worthy of the highest praise and deserving of the most sincere and deep gratitude."

### Y. M. C. A. in Italy

Mr. Ara said that the Countess Montanari of Bologna, one of the most influential chief Red Cross nurses of the country, expressed her feelings and that of her brethren when she wrote, "It will be delightful when peace has been declared to remember that in one of the hardest moments of our national life, a few American friends, braving discomfort and dangers, came over to this country to teach our gallant soldiers that a smile, even in time of war, is a beautiful, legitimate and noble thing."

"To bring that smile to the lips, to awaken their lost interest in life, and to renew their hopes, to fortify their bodies and recreate their minds, has been the work of the American Y. M. C. A.," resumed the musician. "They distributed thousands and thousands of table games, books, magazines, mandolins, guitars and phonographs in most of the hospitals, barracks, military schools and training camps. Through regular courses of physical culture and scientific instruction in games—baseball among the favorites—George Braden, the Y. M. C. A. director of physical training, developed the true 'spirit of sport' in a very short time throughout the country. A wholesome atmosphere of virile and active recreation has been the greatest accomplishment of this splendid association.

"I had the privilege of being officially attached to the society for about four months, and it was, indeed, with a mingled sense of joy and sorrow that I suddenly received orders from the Minister of Arms and Munitions to leave immediately for America.

"Of all the manifestations of sympathy and friendship that I received from the members of the Y. M. C. A., none gave me so much pleasure as the following letter of Professor J. Nollen, president of the Italian Commission, to Dr. John Mott, International Director of the Y. M. C. A.:

Ugo Ara, whom you will remember as the member of the Flonzaley Quartet, who came over here for military service and who has acted as interpreter and assistant to Mr. Braden in his work in the hospitals and convalescent homes, is just leaving by special permission from the Ministry of War to return to his quartet for a season. I have asked him to hand you the enclosed letter as the most expeditious way of getting it into your hands.

I hope the Association office will show all possible courtesies to Mr. Ara, whose service with us has been invaluable and whose spirit of sacrifice is evident from the fact that he gave all his earnings from fourteen years work in America to Italian war benevolences.

Cordially yours,  
(Signed) JOHN S. NOLLEN.

The last sentence of the foregoing letter is significant of the real character of Ara, the man, as few people know him. Whatever his sacrifices have been, the artist has only spoken of his work in a modest fashion, which makes them all the more admirable.

### Musical Activity in Rome

In Rome, Mr. Ara was delighted, he says, to discover some musical activity in spite of the suffering. This he enjoyed for several weeks while obtaining his passport. Under the direction of the Count of San Martino, the world renowned musical Maccenas of the Eternal City, a musical commission, supported by H. E. Gallenga, secretary of propaganda, had been founded with the purpose of spreading American novelties in Italy and Italian novelties in this country.

The day before Mr. Ara's departure, he received several mysterious cases which proved to contain most important new orchestral works by "Yankee" composers, which, under the baton of Bernardino Molinari, the regular conductor of the Augusteo orchestra, will all have a performance next season. Likewise compositions of Vincenzo Tomma (already favorably known in America through his quartet "Respighi," which was played by the Kneisels not so long ago, and whose "Fontane di Roma" is said to have made a sensation in Milan, under Toscanini's direction), will be played here. Also the works of Castelnuovo, whose Spanish songs will be introduced to this country by Gabrielle Gills, and of Casella, whose chamber music pieces will be played by the Barrère and Longy ensembles. The operas of Molipiero will also be sent to America.



(Above) Winifred Holt (in center) and some soldiers who are receiving new life at the "Phare de France," which she founded in 1915. (Left) First American game of baseball ever witnessed in Italy. It occurred in Rome last May. Note the enthusiasm of the spectators. (Center) Right to left: Ugo Ara, George Braden, a journalist, Mrs. Kirtland, four journalists, Major Hereford of the American Red Cross, another journalist and Mr. Ridout, in charge of the prisoners of war, photographed near St. Peter's at Rome. (Right) George Braden instructing some convalescent Italian soldiers in physical culture.



and performed, as Mr. Ara hopes, by the best organization of the country.

"It will certainly be a source of great joy for every true friend of Italy to be able to demonstrate that not only in the operatic field, but also in the realm of absolute music, the classic land of beauty, romance and art, has something original, important and noble to say," said Mr. Ara.

#### Dignified Paris

From Rome, Mr. Ara went to Paris, where he stayed for a few days before sailing. There he saw one of the greatest spectacles of his life—the dignity with which Paris bears her troubles.

"Air raids," remarked Mr. Ara, "instead of being now a source of fright, are occasions for social events. Every one goes to the cellar when the 'alert' sounds, where they read, talk, and smile, while the younger people engage in courtship. The French spirit is simply marvelous. The sad conditions seem to be a good excuse for something witty, sparkling and brilliant. A visit to the 'Lune Rouge'—the Red Moon—is most amusing, for there one sees all the events of the day in satire. The entertainment, I think, has never been so delightful as now, nor the satire or irony so great! The French people feel above what happens! That is all I can say."

#### Phare de France

Then Mr. Ara spoke of the Phare de France, founded by an American woman, Winifred Holt, an institution for the men blinded in battle. He said:

"Among the wonderful things and wonderful people that I had the privilege of seeing in Paris I must not forget to mention the Phare de France, a 'house of re-education for men blinded in battle,' founded, established and directed by an American woman who, with her intelligence, activity, marvelous talent of organization and apostolic spirit of sacrifice, has deserved indeed the admiration of all New York, her native city, and the gratitude of all France, her country of adoption."

"Starting in 1915 almost without means, during the impossible, braving every difficulty, fighting against every prejudice, overcoming every obstacle, supported only by a dream which seemed folly, until it turned to be stupendous reality, sustained little by little by the highest American authorities (like the late Hon. Joseph H. Choate, the Hon. William Howard Taft, the Hon. Charles Hughes, the Ambassador of the United States to France, and Mrs. Robert Woods Bliss), winning by and by the approval and co-operation of the most conspicuous personalities of France (like the President of the Republic, the Ministers of War, Marine, of the Interior and of the Public Instruction), Winifred Holt, author, sculptor, lecturer, manager, teacher, 'gardienne' and, in spite of all that exquisite 'femme du monde et d'esprit,' succeeded in founding a house, rue Darie 14, where the sightless victims of the war are taught in all branches of the Braille system and in typewriting, stenography, commercial courses, languages, music, handicrafts, modeling, sports, games, etc., until their hope being renewed and their interest in life once more awakened, 'they are saved from a darkness of soul worse than the darkness of the grave.'"

"Hundreds of them, intellectually and spiritually transformed, have left with tears their beloved Phare, have returned to their homes, have successfully started a new business, have courageously undertaken a new, strong life, and are constantly writing to their 'Chère Gardienne,' assuring her that the light which she has given them is shining brighter and brighter and illuminating more and more gloriously their souls. Nobody can deprive them of that light any more. It is, using Miss Holt's own expression, 'the light that cannot fail.'"

"An interesting anecdote of the courage of the French was told to me by Miss Holt. It seems during a sudden air raid," continued Mr. Ara, "when Miss Holt and a French friend were running across the lawn to see if all the men were safe, a piece of exploded shell hit the latter on the arm."

"Are you hurt?" gasped Miss Holt.

"No, but I am furious," answered her friend, "for the sleeve of my new blouse has been ruined!"

"As some famous Italian general said: 'The faults of the French people are as a sort of coquetry with which to hide their good qualities!' How true that is!"

J. V.

#### ELLISON-WHITE BUREAU PLANS

##### Notable Artists Engaged—Elaborate Projects Outlined

Portland, Ore., July 21, 1918.

The Ellison-White Musical Bureau, Laurence A. Lambert, general manager, with headquarters in the Broadway Building, Portland, Ore., are stirring up musical conditions in western United States and western Canada in a very energetic manner, and already have arranged for a great number of concert courses in their territory. In addition to artists' courses of eight and ten events that they will install in a number of the larger Western cities, including San Francisco, Salt Lake City, Portland, Seattle, Spokane, Tacoma, Vancouver, Winnipeg, Calgary, Edmonton, Saskatoon, Regina, etc., they will operate also smaller courses of from three to six events in a great number of the smaller communities, including such cities as Boise, Walla Walla, Bellingham, etc., in the western United States, and such points as Brandon, Medicine Hat, Lethbridge, Moose Jaw and other places of that size in western Canada.

Where the agents of the Ellison-White Bureau find a community is too small to justify organizing an "Artists' Course," they arrange for individual concert attractions,

so that no community in the West is too small to have at least one fine musical attraction.

Among the artists engaged for the Ellison-White courses by Mr. Lambert are included the following: Alice Nielsen, Lucy Gates, Marcella Craft, Jenny Taggart (sopranos); Louis Graveure, Cecil Fanning, Henri Scott (baritones); Leopold Godowsky, Ethel Leginska, Arthur Shattuck (pianists); Mischa Elman, Kathleen Parlow, Louis Siegel (violinists); Pablo Casals (cellist); Theo Karle, Morgan Kingston (tenors); Frances Ingram (contralto); Zoellers (quartet).

Realizing the great need of musical festivals in the Western territory, and the beneficial effects they have on general musical conditions, the Ellison-White Bureau is planning to co-operate with a number of the Western local managers and also with various musical clubs, and other organized bodies, with a view to promoting a series of musical festivals in the western United States and Canada next spring.

The bureau will be glad to hear from any parties interested, and will send agents to them, free of charge, to help organize festival plans.

In its operatic department the bureau has some very important plans under way, details of which will be published in an early issue. Western music lovers will await further announcements with great interest.

The Ellison-White Musical Bureau is efficient because of its tremendous organization. It was organized with a view to giving the greatest possible service to the Western communities in every way musical, and the service that

the bureau performs includes not only the presentation of some of the world's greatest artists, but also, as outlined, of their splendid festival and operatic projects.

Congratulations are due to Messrs. Ellison and White and their efficient and energetic general manager, Mr. Lambert, and their progress will be watched with keen interest by professional managers and the general music loving public throughout the entire continent.

#### Pictorial Review Music Department

The latest publication of consequence to start a department devoted to music along new lines is The Pictorial Review. Author Vance is editor in chief of The Pictorial Review, which has a very large circulation. Charles D. Isaacson has been appointed editor of the new music department, which will begin in the early fall issues. Mr. Isaacson, who has edited the New York Globe's "Family Music Page" and the Theatre Magazine's musical department, is the author of "Face to Face With Great Musicians."

In The Pictorial Review music department, Mr. Isaacson will attempt to organize small town music movements similar to the one he heads in New York City.

#### Took Music Degree from Prison Camp

Ernest Macmillan, an English musician, who has been in the German internment camp at Ruhleben for a long time, sent in his degree exercise from there to Oxford University and was awarded the degree of Mus. Doc. in absentia.

#### English Musicians Killed

Among English musician-soldiers who have been recent victims of the war are Lieut. F. W. Simmons, former principal violin (concertmaster) of the Choral, Orchestral and Operatic societies of the Metropolitan Academy of Music, and Lieut. Albert Midgley, Worcestershire Regiment, who died of wounds on June 18. He was a F.R.C.O. and an A.R.C.M.



AN INTERESTING PHOTOGRAPH.

The above photograph was taken when Eugen Ysaye made his first tour of America. Since that time the famous violinist has made numerous trips to this country—always under R. E. Johnston's management. Reading from left to right are Aimé Lachaume, Ysaye's accompanist; Eugen Ysaye, and R. E. Johnston, the New York manager, who has been associated with so many of the world's great artists. Seated on the floor is Ysaye's valet, James, who bore a reputation all his own—the champion smoker of other people's cigars—Ysaye's box as a rule supplying his needs.

#### Warren Proctor Re-engaged by Campanini

Warren Proctor, the well known tenor, has been re-engaged for special guest performances next season by Cleofonte Campanini, general director of the Chicago Opera Company. He will appear as Don Ottavio in "Don Giovanni," Cassio in "Otello," in the leading tenor role of Massenet's "Griselidis" and in the "Barber of Seville." This popular young tenor was unable to accept an engagement for the entire season owing to his numerous concert and recital dates. He recently completed a number of phonograph records.

#### Carlo Hackett in South America

Cable advices have been received by the MUSICAL COURIER of the truly notable success scored by the American tenor, Charles (Carlo) Hackett, during the present season at the Teatro Colon, Buenos Aires. Hackett has sung the leading tenor roles in "The Barber of Seville," "Mignon," "Faust," "Rigoletto" and "Falstaff," and has been enthusiastically acclaimed by both public and press in each and every part.

#### Prize Poem "The Marne"

The competition for the prize song poem, "The Marne," closed on Thursday, July 25, with some fifteen or more poems submitted. The committee of judges will make its decision known very shortly, probably in time to appear in the MUSICAL COURIER of August 8. The poem selected will be set to music by Henry Hadley and used at the great celebration of the fourth anniversary of the Battle of the Marne, to be held in New York in September.

#### Daniel Mayer's Son Gazetted a Captain

Daniel Mayer has just received a cable from his daughter announcing that his son, Rudolph Mayer, has been gazetted a captain in the Royal Field Artillery and is now at the front somewhere in France.

# PABLO CASALS

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## MAGNATE, PARK COMMISSIONER AND ORGANIST

The Interesting Triple Personality of Philip Berolzheimer—What He Is Doing for Municipal Music in New York

"How long have I been interested in music?" said Special Deputy Park Commissioner Philip Berolzheimer, who has charge of all park music in the five boroughs of New City, as he sat in his big, roomy office on the top floor of the Eagle Pencil Company building, cool in spite of the sweltering heat outside. He is, by the way, one of the very few musicians who have succeeded in being a man



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JOHN F. HYLAN,  
Mayor of New York City.

of big business at the same time—or you may read that statement the other way round, if you wish to.

"How long have I been interested in music? Well, ever since I was five years old, when I first began to take piano lessons. In my case, piano lessons were neither a hardship nor drudgery, for I really loved music even as a youngster, and I haven't stopped yet—nor do I intend to. I kept it up all through my school days, and when I had finished them my father sent me on a trip around the world. Now I must tell you that on that trip I found nothing of so much value to me as my ability to play. I had letters of introduction, of course, wherever I went, and literally all the way around the world. They were good in themselves, but after I had been received and shown social courtesies on their account, there was nothing which helped me along so much as the fact that I was able to play for the entertainment of my hostesses and their guests. I will tell you another thing which struck me at the time. Whereas the well-to-do families here feel that they are amply sup-

plied with one piano in the house, many of the families which I visited in the East, and more particularly in Australasia, had two or three pianos, at least one on each floor and oftentimes two on the same floor, one in the music room and one in the drawing room.

"You know how it is, though; soon after returning from my world tour I was married, and between business and family duties I gave up my playing almost entirely, though I always retained my love for and interest in music. I had always admired the organ as an instrument, and organ playing. I felt, however, that I did not have sufficient time to spare to learn to play the organ, so I thought I would have one of these pipe organs which can be played automatically with music rolls built into my New York home. A friend of mine advised me to consult with Dr. William C. Carl, the distinguished organist, in regard to the organ. Needless to say, Dr. Carl did not sympathize with an automatic organ; in fact, I myself as a musician had no great liking for it, but I thought it would be better than no organ at all. Dr. Carl succeeded in convincing me that I could find the time to study the organ, so I ordered a large Estey pipe organ especially built to Dr. Carl's specifications."

Commissioner Berolzheimer chuckled. "You know how it is," he said. "Before we got through, we practically had to rebuild the whole house around the organ instead of building the organ into the house; but it is a fine instrument and my greatest material joy in life."

"I studied for three years at Dr. Carl's Guilman Organ School and was graduated from it. I am an honorary member of the alumni association of the school. In fact, I have kept right on with study during the three years which have elapsed since my graduation. Mrs. Berolzheimer also has strong musical tastes and she has been studying at the Guilman School for the last two years."

"I think you must be unique among American business men," remarked the MUSICAL COURIER man, "the active head of a great industry and at the same time a musician of professional ability. You have given public recitals, have you not?"

"Yes," admitted Commissioner Berolzheimer. "I have given a number of recitals for various charitable objects on the Aeolian Hall organ, at the First Presbyterian Church of New York, and on my own home organ."

"And, if I am not mistaken, you have established what are the only organ scholarships in America?"

"Yes, they are the only ones as far as I know. I have found that organists and those who wish to become organists are, almost without exception, musicians of unusual intelligence, so it was a great pleasure to me and to Mrs. Berolzheimer to be able to aid some young people who want to become organists but did not have the necessary means. For several years past Mrs. Berolzheimer has given two annual scholarships and I four at the Guilman Organ School. Besides this I had the pleasure this year of endowing with Liberty Bonds the fund to provide the so called Dr. William C. Carl Gold Medals, to be annually distributed by Dr. Carl to whom ever in his judgment has

done the most for organ music or to graduates of the Guilman Organ School who may have passed their examinations with honors."

"And how did a busy man like yourself come to be interested in city music?"

"Well," answered the commissioner, "I have always believed that we have never had enough free music for the people in this great city and when the opportunity was presented to provide more, I felt that I could not refuse the call which came to me to undertake it. As a matter of fact, the whole affair began quite differently. I am an old friend of some gentlemen who tried to induce me to run for Congress. But with three of my nephews away in the war, there was nobody else to look out for this business, and I did not feel that I could accept. So, knowing my interest in music, Mayor Hylan, himself a great music lover and anxious to do what he can to promote municipal music, asked me to accept an appointment as special deputy park commissioner and to create a special series of concerts, which I have called 'The Mayor Hylan People's Concerts,' to supplement the regular park series provided by the city appropriation. That appropriation amounts this year to only \$40,000—think of that for a city of six million inhabitants: it is pitifully small! But we hope to get more next year. Why, San Francisco appropriates \$45,000 for its outdoor music, let alone the concerts in its great auditorium."

### Organization of the Mayor's Series

"The first step in organizing the Mayor Hylan Concerts was to get in touch with the Musicians' Protective Union, since I was to use departmental and governmental bands in my work and did not want to conflict with the union rules, as I am thoroughly in sympathy with its objects. After several conferences, the officials of Musicians' Protective Union No. 310 and I came to agree upon a modus operandi. I must say that splendid artists make up the union's membership and that, as soon as they became convinced that I had no desire to antagonize them, they promised me hearty co-operation."

"And how many special concerts will take place this summer?"

"About a hundred between now and the end of September, I expect," answered the commissioner. "I am to have two or three of the departmental bands, but especially the Police Band; and then Admiral Usher and General Mann have very courteously consented to furnish me with a large band apiece. So there will be no lack of music. I was very much pleased, too, at the courtesy of the Y. M. C. A. War Board Council, and Captain Parés with his men of the French military band, who showed their appreciation of the courtesies extended them in New York by volunteering their services for a patriotic concert which was given on the Mall, Central Park, last Friday evening. The French Consul General and staff were present, by the way."

"Are there any special features of your concerts?"

"For one thing, I have always believed that the average concert is too long, so I have asked the leaders to cut out all the dead wood that they frequently play to fill out two hours and to give us a selected program in an hour and a half. Our concerts run from 12 to 1:30 at noon, from 3 to 4:30 in the afternoon, and from 8 to 9:30 in the evening. Then, besides the splendid advisory committee of leading musicians, whose names appeared in the MUSICAL COURIER several weeks ago, I am being assisted by volunteer members of the American Guild of Organists and of the Guilman Organ School. Some member of these organizations attends practically every concert and reports to me not only on the musical value of it but on all material details, such as the size and apparent interest of the audience, the lighting and seating arrangements for bands

and audience, and numerous other points. In this way I am able to check up constantly and to work toward making the concerts what Mayor Hylan really desires them to be, prime factors not only in the entertainment but also in the education of the people. Our work is to a large extent being done in the smaller parks in the more crowded districts, where the people live to whom it would be a sacrifice to go great distances for the music they love to hear. I am pleased indeed at the co-operation and help that has been extended to me by everybody. This summer my work is largely that of organization and experiment, but I am looking forward to the coming years, when I hope New York municipal music will be the best municipal music in the world and when we shall have people's concerts all the year around as a regular and important feature of the civic esthetic life."

### Bernard Ferguson in Denver, Colo.

Bernard Ferguson, the baritone, is spending the summer in Denver, Col., where he is coaching with a prominent New York vocal teacher and resting in preparation for his next season's work.

### Mildred Dilling's Summer Class

Mildred Dilling, the harpist, is holding a summer class at Pathfinder's Lodge, on Lake Otsego, near Cooperstown, N. Y. Miss Dilling writes: "My pupils and I are playing the harp and learning woodcraft."



THE SPLENDID ESTEY PIPE ORGAN WHICH IS INSTALLED IN THE NEW YORK HOME OF SPECIAL DEPUTY PARK COMMISSIONER PHILIP BEROLZHEIMER. (ABOVE) COMMISSIONER BEROLZHEIMER.



**David-Atherton Wedding**

Mr. and Mrs. Ross David announce the marriage of their daughter, Harmonie, to Ensign Carlyle A. Atherton, U. S. N. R. F., on Wednesday, July 10, at their country place, Waterford, Conn.

The wedding, however, did not affect Mrs. Atherton's contract with the Radcliffe Chautauqua, for she is now on tour through the South. Her husband, who is stationed in Connecticut, expects to be called any day for service abroad.

**Mme. Karweska in Montreal**

Mme. Karweska has just returned from Canada, where she has been spending her vacation and at the same time doing Red Cross work. She says:

"I was greatly interested in the fidelity of the French and English Canadian soldiers to the Allies and sincerely regret that I could not sail abroad with some of the war transports. Although I had seen much maneuver training in camp in Russia and Europe, yet there was nothing lacking in the fine discipline of the Canadian troops.

"The spirit of enthusiasm of the American people with which this war is being carried on will mark an epoch



MADINE KARWESKA.  
Singer who has just returned from Canada.

in history for the struggle of freedom of nations and a democratic peace. The bond of tyranny will be broken and people can breathe freely with unrestrained rights.

"Speaking of Russia, I believe firmly in Russia and the hour of her liberation. Kerensky is a noble man and deserves respect and France has already recognized the Czechoslovak government. I am sure that the President of the United States will use his best judgment in solving the salvation of Russia."

**SAN ANTONIO MAKES  
MUSIC FOR THE CAMPS**

San Antonio, Tex., July 24, 1918.

An excellent program was given recently by the following members of the San Antonio Musical Club at the new Red Cross building at Camp Travis: Dorothea Hoit, George Stevenson, Sallie Simms, Blanche Murphy and Edwin Lissman. The program was in charge of Mrs. James W. Hoit.

Arthur Claassen had charge of the program at the Community House, Wednesday, July 10, which was given by the Beethoven Men's Chorus, assisted by Mrs. E. P. McKenna, cornetist, and John J. Kuntz, baritone. Flora Briggs was the accompanist.

The Tuesday Musical Club gave two very enjoyable programs, under the direction of Mrs. Fred S. Jones, for the convalescents at the Red Cross headquarters of the Camp Travis and Fort Sam Houston Base Hospitals, Wednesday, July 10, and Friday, July 12. Those participating were Elena Thompson, Alice Simpson, Josephine Hornor, Lucile Gray, Phyllis Clarkson, Mrs. Jones and Charles Stone. Mr. Stone sang "There's a Long, Long Trail" (Zo Elliott) and invited the men to join in the chorus with him, which they did with a vim.

The usual weekly "sing" was held in Travis Park, Thursday, July 11, under the direction of G. Bernard Chichester, of the War Camp Community Service. In addition to the mass singing, quartets were sung by Mrs. George Gwinn, Madeline Saunders, Chester Chandler and G. Bernard Chichester. Ellen Allen, soprano; Irene Hugman, contralto, and Sergeant Frank Graham Budd sang solos.

Six thousand soldiers stationed at Fort Sam Houston participated in a "sing," held at the polo field, July 11, as a climax of three weeks' special song training under the direction of Howard Wade Kimsey, representative of the Department of Camp Music of the Commission on Training Camp Activities. The program opened with "America," the chorus being led by the massed bands of the post. "The Star Spangled Banner" closed the program in the same manner. Many popular soldier songs were given.

At an entertainment given Friday, July 12, in Knights of Columbus Building No. 2, at Camp Travis, more than 2,000 soldiers enjoyed a program given by little Ida M. Miller, Elizabeth Rollins, Katherine Sharpe, Daisy Howell, Lucile Corrigan, Minnie Winckler, Margaret Burke, Annie Sharpe, Helen Babcock, Mrs. Rehberg, Edward New and Thomas Howell. Joseph R. Stone, known over the United States and Europe for his automatic doll impersonations, was a particularly enjoyable feature of the program, which closed with "The Star Spangled Banner."

**Bastille Day**

The anniversary of the fall of the Bastille was observed in San Antonio with patriotic fervor. The French Mutual Aid Society kept "open house" for the French colony and friends, at the Menger Hotel. A program of music and addresses was given. R. Jouffray, on leave from the French army, sang "The Marseillaise." In the evening a special musical program, featuring French compositions, was given by the Municipal Band, in Koehler Park, and in the Y. M. C. A. buildings similar programs were given.

Chaplain C. C. Bateman, senior chaplain of the army, gave an absorbing address on "Personal Reminiscences of Clara Barton," Sunday, July 14. The service was held out of doors before Y. M. C. A. Building No. 73. About 1,000 people attended. One hundred nurses from the base hospitals of Camp Travis and Fort Sam Houston occupied seats on the platform where they formed a chorus. Miss Gikem, head nurse at the Camp Travis hospital, and Miss Clayborn, head nurse of the Fort Sam Houston hospital, were in charge. Chaplain Winnermark was in charge of the devotional services, which included a musi-



DR. WILLIAM C. CARL.

Who is away in the hills, busy correcting the proof of his Historical Collection of Organ Music, soon to be issued by the Boston Music Company, and also practising and preparing for his coming season as concert organist and director of the Guilford Organ School, New York. Even a hurried glance at the photograph will show what a startling change in Dr. Carl's appearance has been wrought by the mountain air.

cal program given by Ella Mackensen, pianist; Ardis Dean Keeling, soprano, and the Kelly Field Sextet, assisted by Elgiva Wolfe, contralto, and Eunice Dunham, soprano.

The San Antonio Musical Club gave its weekly program at the Community House, Monday, July 15. The program was arranged by E. Alice Holman, and given by Mrs. Roy B. Lowe, contralto; Felicia Cleveland, violinist; Mrs. Roger Cook, contralto; Reva Berman, reader; Anna West, soprano, and Jeannette Levytansky, in ukulele selections. The club also presented a program at the new Red Cross building, at Camp Travis, Monday evening, in charge of Mrs. Ray Moore. Those contributing were little Constance Romberg, little Elizabeth Moore, Mrs. Dick Ansley, Rita Olivarri, Mrs. Bonham, Pauline Feller, Mrs. Edward Schinuck, and Mr. Barrie, of Kelly Field.

On Monday, July 15, and Tuesday, July 16, Gertrude Saynisch, under direction of the Army Y. M. C. A., presented programs at Camp Travis, Y. M. C. A. Building 28, and at Brooks Field. Those participating were Bertha Berliner, Margaret Delfraisse, Viola Suetter, Elizabeth Beal, Miss Levy, Mrs. Samuel Parks, Mrs. James Villanueva, Raymond and Phil Schuetze, James Villanueva, Cleveland Bohnet, and Louis Saynisch.

**An Italian Celebration**

Mme. V. Colombati D'Acugna arranged a program which proved to be of unusual excellence. It was given in the spacious auditorium of the Main Avenue High School, Wednesday, July 17, the proceeds to be used for Italian War Relief. Mme. D'Acugna was assisted by Mrs. (Continued on page 13.)

AMERICA'S OWN VIOLINIST

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## FROM BEL CANTO TO "SINGING ON THE TIMBRE"

By W. HENRI ZAY

Author of "The Practical Psychology of Voice and of Life"

The art of singing must progress—has progressed, in spite of those who, through lack of vision or intelligence, or from mercenary motives, try to persuade us that the old school of singing was superior to the present. They merely represent the opposition which the mentally fixed or materially entrenched always present to any change or forward movement.

Singing had to change! Humanity changes, progresses. Music has changed, developed, become more dramatic, more expressive.

The sweet tricklings which satisfied our fathers are to us inane and sickly. The style of singing which was adequate to express music of such a character had to be improved to express the new dramatic feeling and virility which was more and more appearing in song and opera.

The change has been for the better, though the present condition in the rank and file of the profession is chaotic in the extreme. There is about as much unanimity of method in the vocal profession as there is political unanimity at present in Russia. But there has been a breaking away in both cases from the autocracy of tradition, and any chaos is better than fetters which prevent freedom and progress. We are all striving for the same thing—beauty of expression and dramatic freedom; so there is bound to be an improvement in the art of teaching, and more unanimity of method when the profession is better informed from a scientific standpoint what actually causes beautiful voice production.

### Material Science Not Enough

And the science must be comprehensive. Material science and knowledge of muscles is not enough to take the measure of the vocal art. It must include psychology, which also must be used with a knowledge which places it on the basis of an exact science and makes it practical.

For years the advanced members of the singing profession felt the absolute necessity for freedom to express increased emotional and dramatic feeling which was appearing more and more in modern song and opera.

Many took what they thought were short cuts to the dramatic, and sacrificed tone for violence of pronunciation, which they fancied was dramatic. It ceased to be musical, ceased to be singing, and ruined the voice.

Others more wise, knew that to sacrifice tone, was to lose the greatest emotional force in dramatic expression, so they set about trying to discover a means by which the bel canto could be preserved and at the same time a new capacity for dramatic diction be created.

The absolute necessity for this change is illustrated by the operas of Verdi, who was great enough to realize that humanity had progressed intellectually, and developed in spirit, and demanded something to satisfy this advanced state of being.

Was he stubborn? Did he stupidly stick to the old school and say that it was best for all time, like those who now harp about the old school of bel canto? He did not. Neither did he stop writing melody, but changed his style to one more direct and more natural.

So, too, we do not discard bel canto, but move it into a more forward position, where it can be preserved, and where dramatic diction and emotional expression, can be added to it.

### The Art of Song-Speech

This creates the art of song-speech, which includes all the beautiful cantabile of the bel canto, but gives the additional power of complete pronunciation instead of half pronunciation, the ability to portray any emotion, to maintain a natural facial expression, to create atmosphere, and have a more complete control of the modulation of the voice, because it uses the throat less.

To do all this one must "Sing on the Timbre" ("Sur le timbre") as the French say. This expression, known to those who have studied in Paris, is little known in America. We must appropriate the word "timbre," because there is no word in our language which means the same thing.

It means the forward ringing hum, or humming ring in the voice, which is felt and heard when we are making the most use of the forward resonance cavities of the face. It is just the opposite of the throaty tone. The voice is moved forward into the front diction area, where the tone can be easily molded into words, and complete pronunciation is possible. Yet the tone must not be propelled "out" of the mouth, as then the overtones disappear, and the timbre is lost; that is called singing off timbre, and produces the "white" voice.

### Singing on the Timbre

Singing on the timbre is singing with a free floating tone, but with concentration and intensity, as opposed to the spread, weak or bland tone. It cannot be done without a firm breath support which leaves the throat free, and makes the tone positive and in tune. The tone can then be directed into the forward diction area, and the result

is an abundance of overtone very noticeable in the closed vowel sounds, and permeating the whole voice, giving it an added richness of quality which we hear in the best foreign voices, and which Americans ought to have, but generally do not, because they are not acquainted with the method of producing it.

It is sometimes called the operatic quality. It has warmth, passion, fire, virility and tenderness, because the tone is produced in the place where the emotions can color it. If the voice is back, words can only be half pronounced and the expression of anything except the superficial is impossible. The right effect is sometimes described as "bringing the head voice down, but this cannot be regarded as scientific, and this idea often makes the middle voice very weak and prevents dramatic development.

It is really easier to find the timbre on the upper middle notes, in fact, the principal effect is in the middle voice, which it strengthens through the use of the forward upper resonance cavities, post nasal and pharynx, giving sonority, facility and beautiful quality. The great feature of it is that it leads up perfectly, without a break, into the head voice, to which it gives additional warmth and brilliance.

The old bel canto produced brilliant head voice, but it was almost assumed that the low voice could not share in its glory. Singing on the timbre develops the low voice properly, and even adds to the quality and facility acquired by the old bel canto in the head voice, by making the tones more positive, individual and spontaneous; thus the brilliancy of the runs and trills is enhanced, and in cantabile, singing on the timbre is so superior there is no comparison.

### Caruso Changed

A very great point is, that singing on the timbre enables one to develop from a lyric, or even a coloratura, to a dramatic singer, as in the case of Mme. Nordica. Caruso himself changed from the Italian to the French school, and is now the leading exponent of singing on the timbre. The beautiful hum and overtone in his voice gives it not only its luscious quality, but its opulent dramatic power. This he did not have in his middle voice when he first appeared in opera.

How ridiculous it is to see a soprano grow into a mature woman, and at the age of forty still sing like a girl, only lacking the freshness and charm of youth. The woman grows up and the voice stands still.

Such a pitiful spectacle can be avoided by singing on the timbre; then the voice develops and improves and becomes a part of one's nature, and as such spontaneously takes on all the qualities of active intelligence, character, positiveness, authority, understanding of humanity, and, we hope, spiritual advancement acquired by the singer through years of endeavor. It retains its freshness and becomes eloquent in the expression of these qualities, and gives a true expression of the inner personality of the singer.

It is a glorious feeling for a teacher to know that every pupil that passes through his school has been placed on a path which insures such a development, and that he has been a genuine blessing in moulding each career, changing lives for the better. If he cannot do this, a teacher is little better than a parasite.

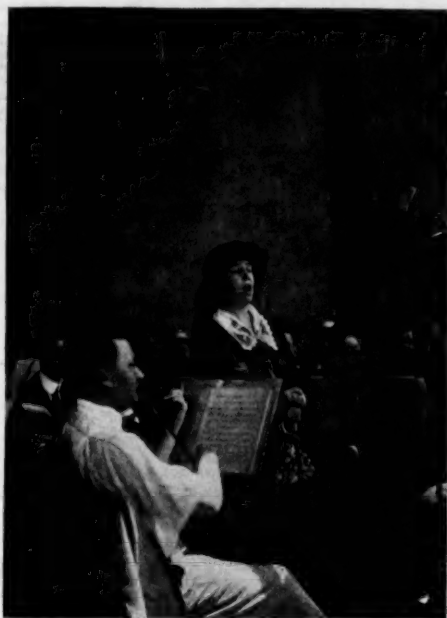


A GROUP OF CALIFORNIA MUSIC TEACHERS.

This photograph was taken during the recent very successful convention of the California Music Teachers (C. M. T. A.) at Los Angeles. The persons in the picture, reading from left to right, are: (first row) James W. Pierce, secretary Los Angeles branch Music Teachers' Association; Grace Cox, state secretary M. T. A.; C. E. Pemberton, auditor Los Angeles branch M. T. A.; Rose Cailleau, soprano, San Francisco; W. F. Steele, vice-president Los Angeles branch M. T. A.; Mrs. Norton Jamison, president Los Angeles branch M. T. A.; Lois Wessitsh, soprano, San Francisco; Ethel Widener, San Diego; Mrs. W. H. Parterfield, San Diego; Sir Henry Heyman, San Francisco. (Second row) Gerard Taillandier, organist, Oakland; Giuseppe Jollain, violinist, San Francisco; Gertrude Ross, composer, Los Angeles; Margaret Hughes (back of Mrs. Jamison); Albert F. Conant, state president M. T. A. in center, and George Kruger, back of Miss Widener.



# SOLOISTS REHEARSING WITH NEW YORK STADIUM ORCHESTRA, ARNOLD VOLPE, CONDUCTOR



Sue Harvard, soprano, who sang with the Orchestra on Monday evening, July 15.



Blanche da Costa, soprano, who was soloist on Tuesday evening, July 16.

## THE PASSING OF EVAN WILLIAMS

Was a Great Factor in the American Vocal World and Will Be Sadly Missed

By Dr. Daniel Protheroe, Chicago, Ill.  
(Reprinted from the Welsh-American, Pittsburgh, Pa.)

"Within thy song, that trembled not before,  
What age-long runes more old than yesterday!  
Like sea-shells, ocean-swept upon the shore,  
Breathing the world-wide ocean's primal lay."

—Dr. Gunsaulus.

A string, wonderful in its tonal beauty, has been torn asunder, and the American harp is bereft of one of its most distinguished chords, in the passing away of Evan Williams.

His was a unique personality: his voice was a voice that only comes once in a great while across the field of song. While American born, yet his tones had all the color of the heather of his Welsh home; they had the depth of its valleys, the scenic grandeur of its mountains, and the wild, unbounded rush of its mountain streams. His singing had all the naturalness and native beauty of a singer "not made" but "born."

For nearly a quarter of a century he was pre-eminent among American tenors, and his vocal powers were unimpaired to the last. In his last Chicago recital he gave us an afternoon of unalloyed pleasure, singing a program of varied style and all with consummate artistry. His singing of a great Beethoven aria from the "Mount of Olives" will linger long in our memory as a wonderful feat of vocalization. His powers of interpretation and the "telling of the story" gave to his singing a style all its own—and made even the tyro in song enjoy the most severe classic.

He had his "big days" and who shall forget his thrilling singing of the difficult and taxing tenor part in "St. Francis" (Pierne) at the Evanston festival a few years ago? But with all his great achievements in the "big works," he could invest the simple ballad or quaint folksong with a charm and beauty which made its pristine glory sparkle forth with a brilliancy undimmed.

His was a great contribution to American vocal art and to those of us who were privileged to hold close fellowship with him, he will be greatly missed as a loving, big-hearted friend—and the world is poorer in his passing "hence."

## Werrenrath the Inspiration for Patriotic Song

Reinald Werrenrath, for whom Gustave Ferrari composed the well known "Flag of My Heart," has again been the inspiration for a new patriotic song. The music is by one of Uncle Sam's newly enlisted men, Lieut. William B. Davidson, and the lyrics are by Lee M. Walker. The song is entitled "I Want to Go Back to Blighty," and has already been published and recorded, making its public appearance within a short time. A whirlwind effect of our national colors has been designed as the title page to attract the patriotic eye, while the music attracts and inspires the patriotic heart.

## Mrs. Berolzheimer's Belgium Concert

Clara Berolzheimer, wife of Special Deputy Park Commissioner of New York Philip Berolzheimer, is the daughter of Gen. Louis Seasongood, of Cincinnati. She visited her native city last May in order to hear the famous festival concerts under Eugen Ysaye. She was impressed with Ysaye's splendid work as a whole, and particularly with the presentation of Sir Edward Elgar's "Carillon," the poem to which was recited by the distinguished Belgian, Carlo Liten. Desiring the work to have a fitting presentation in New York, she determined to give a great public concert at her own expense at which it should be presented. This concert will take place in Prospect Park at a date near the middle of August, which will soon be announced. It will be under the patronage of the Mayor, constituting one of the Mayor Hylan's people's concert series, and will also

be under the auspices of Park Commissioner Harman, of Brooklyn. Eugen Ysaye will be the guest of honor, and the famous conductor of the Cincinnati Symphony Orchestra has volunteered to direct one number on the program as a sign of his appreciation of the way in which he and his fellow Belgians have received aid from America. Nahan Franko will be the conductor of the evening and will lead his own orchestra of seventy-five men. Elgar's "Carillon" will be given, with Carlo Liten again reciting the poem.

## Laurence Lambert's Eastern Visit

Early in August, New York is to have a visit for the second time from Laurence Lambert, whose musical enterprises, conducted for the Ellison-White Musical Bureau, of Portland, Ore., are bringing such big changes not only to the Canadian Northwest, but also to all that part of America usually called the Far West. Mr. Lambert not only has been doing things, but he is doing them with an astonishing velocity. His second transcontinental trip, coming so close on the heels of the former Eastern visit, leads to the inference that besides the very comprehensive schedules already announced, other irons are in the fire for Mr. Lambert. His return here is looked forward to with interest.



Monster War Thrift Festival  
New York Polo Grounds  
"THE ELIJAH"  
Sunday, June 2nd

# CHARLES HARRISON

"Charles Harrison was the surprise of the afternoon, not to those who knew his work, but to the many to whom as yet he was only a name. HIS SINGING PROVED HIM AT ONCE ONE OF THE LEADING AMERICAN TENORS. HIS VOICE IS OF FINE QUALITY, STRONG and PURE, and he HANDLES IT MAGNIFICENTLY. ESPECIALLY REMARKABLE is the CLEARNESS OF HIS DICTION. Every word could be heard to the remotest part of the stands. The capital impression which he made with 'If With All Your Hearts,' at the very beginning was only strengthened by his other solo near the close, 'Then Shall The Righteous,' and his work in solo recitative and ensemble in between."

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## Letters Endorsing American Music Optimists

The following letters received by Mana Zucca, founder and president of the American Music Optimists, which heartily endorse the praiseworthy aims of that organization, are only a few of the numerous communications received by Miss Zucca from some of the most distinguished people in the entire musical world today.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, writes:

June 24, 1918.  
DEAR MISS ZUCCA—Thank you for your kind letter and shall be delighted to become a member of the Society of American Music Optimists. I am quite in sympathy with the purposes of your organization and can only wish you success in your enterprises.  
Enclosed please find my check for \$5.00 as membership dues.  
Very truly yours,  
G. GATTI-CASAZZA.

Enrico Caruso expressed himself thus:

June 27, 1918.  
MY DEAR MISS ZUCCA—It is with pleasure that I send you my check for membership to the American Music Optimists and I wish you all the legitimate success which you expect.  
With my kindest regards, I am,  
Sincerely yours,  
(Signed) ENRICO CARUSO.

Andres de Seguro, of the Metropolitan Opera Company, said the following:

June 7, 1918.  
MY DEAR MANA—I take pleasure in sending you the membership card duly signed and accompanied by a membership check. In a short time, I will send you a few other memberships from friends of mine.  
Yours in haste,  
(Signed) ANDRES DE SEGURO.

MY DEAR MISS ZUCCA—Enclosed please find my check for membership in your society, of which I am very happy to be a member.  
Cordially yours,  
(Signed) A. BUZZI-PECCIA.

112 Pavillion Ave., Long Branch, N. J.  
Namara, soprano of the Chicago Opera Association, writes:

DEAR MANA ZUCCA—Indeed we are both glad to become members of this good cause.  
Best wishes and hoping for the pleasure soon of meeting you,  
Sincerely,  
(Signed) NAMARA and GUY BOLTON.

June 17, 1918.  
MY DEAR MISS ZUCCA—Being an optimist and a musician as well, I think I ought to become a member, and therefore send you enclosed check for annual dues.  
With kind regards, believe me,  
Very sincerely yours,  
(Signed) OSCAR SAENGER.

DEAR MANA ZUCCA—I send you herewith my membership as a member of the Society of American Music Optimists. Under their impulse, I am sure they will develop interesting projects and plans for American composers and I hope your splendid efforts will meet with the success they deserve.  
I am sincerely,  
(Signed) DANIEL FROHMAN.

July 15, 1918.

Among the many members are: Adelina Armond, Clarence Adler, Benjamin Berg Altheimer, Guy Bolton, A. Buzzzi-Peccia, Enrico Caruso, Dr. William C. Carl, Mario Genario Curci, Andres de Seguro, Giuseppe de Luca, Roger de Bruyn, Merced de Pina, Nicholas de Vore, Sidonie Espere, Florence Easton, Anna Fitzin, Daniel Frohman, Leo Feist, Giulio Gatti-Casazza, Adelaide Gescheidt, Leopold Godowsky, Amelita Galli-Curci, Walter A. Kramer, Mischa Levitski, Giovanni Martino, Florence Macbeth, Francis MacLennan, Umberto Martucci, Paul H. Mehlis, Namara, B. Neuer, Maximilian Pilzer, Paul Reimers, Claire Ross, S. Rothapfel, Alexander Russell, Rhea Silbert, Ada Soder-Hueck, Gustave Schirmer, Vernon Stiles, Sigmund Spaeth, Josef Stransky, Oscar Saenger, William Thorner.

## HOW UDA WALDROP CAME TO WRITE A MUSICAL COMEDY

Young Californian Is Granted a Leave of Absence from His Church in San Francisco to Remain in New York to Furnish Music for New Klaw & Erlanger Production

"Uda Waldrop has written the music of a new comedy which has been accepted by Klaw & Erlanger; you might see him about a story," was the editor's suggestion.

Mr. Waldrop was accordingly hunted out at his restful apartment at the Royalton, New York, and in due time asked how he had come to turn his attention from being organist and choir director in one of the most prominent churches in San Francisco to writing musical comedies.

"Well," laughed the young Californian, "I never thought about such things until 1914. You see that year I had the very great honor of writing the music for the Bohemian Club's grove play, 'Nec-Natama,' the book and lyrics being written by J. Wilson Shiels. And in fact it proved to be the first time that I felt I could write at all. After the play was over, you see, there were certain things that still were remembered. I was not only encouraged by friends, but many prominent musicians from the East advised me to continue my composition. Well, last summer I came on to see my sister, who was starring in 'Friend Martha.'

"Oh, yes," again interrupted the writer, "I remember you wrote the incidental music for it, didn't you?"

"Yes, you are right. While here the firm of M. Witmark & Son urged me to sign a two year contract with them for their exclusive rights to publish my things. They took over a number of compositions that had not been published. About the same time I was asked by one of the New York producers to put 'The Full House,' that successful comedy, to music. Being a member of the Lambs' Club helped me, for there I met the man, Henry Blossom, with whom I began work on the comedy. It was delightful to find that we worked together very easily, and finally we finished the work, which is now in rehearsal. Mr. Blossom is splendid to work with, when I think it over now, I was indeed fortunate to have met him. He is one of the cleverest men I have ever known.

### "Bubbles"—Name of Comedy

"'Bubbles' is the new comedy's name, and it is a musical play that is going to be sung. It has to be sung because the principals all have real voices. We will have no chorus men, thank goodness," he added with a wave of his hand.

"What is the music like?"

"It would not be the thing for me to judge—that you can do for yourself!"

"You mean you will try over one or two numbers for me?"

"If you like, yes," he replied boyishly and led the way to the piano in the farther corner of his studio.

Taking a manuscript from a nearby cabinet, he handed it to the MUSICAL COURIER representative, explaining:

"It is called 'No One Would Steal You from Me.' Then there are some waltz songs. This is one of them"; and Mr. Waldrop, in spite of the fact that he had previously apologized for his technic, saying he had not had time to practise since working on the comedy, played a brilliant number, yet of sufficient appeal as to become familiar to the average New Yorker. All his numbers are unique in their form and never once bordered upon the ordinary type.

"Would you be content, Mr. Waldrop, to drop your concerts for this work?" asked the writer, after a pause.

### To Continue Concert Work

"Never," he said, "I wouldn't be without it. For a local man in my own San Francisco, if I am permitted to say so (and it was not said egotistically), I had the privilege of

giving more organ recitals at the recent exposition than any other organist, with the exception of E. H. Lemare, who was engaged for a hundred recitals.

"You know I am still the organist of St. Luke's Episcopal Church in San Francisco. They allowed me a year's leave of absence to come to New York rather than accept my resignation."

Previous to his visit East Mr. Waldrop did extensive concert work. He accompanied all the big artists who came to the Coast and also traveled for a year with Reinald Warlich. He has always given his organ recitals without



UDA WALDROP.

music. "There are only two excuses for using it," he says; "either on account of laziness or stupidity." Mr. Waldrop toured with Melba and tells of an interesting and amusing incident (his debut with her, the writer believes it was), when he was to accompany the flutist Puyans in a solo. Upon arriving at the piano, the pianist found that he hadn't the right music, so he returned to the wings. In an effort to find it, music was scattered here and there; meanwhile Puyans stood transfixed. The music not forthcoming, Melba came to the rescue by telling the stranded flutist in a stage whisper (which could be heard nearly all over the house) to "play it alone."

### Early Training

Mr. Waldrop in speaking of his early training, said that he owes all his success as an organist to the only man he ever studied under—Wallace A. Sabin. When he was a young chap his mother died, and at the age of fifteen he

was allowed to live with Mr. Sabin for nearly ten years. His teacher, by the way, was also at one time organist of St. Luke's Church. Later Mr. Waldrop went to the Royal Academy in London and studied under Tobias Mattay, but found it necessary to afterward make a change. He then worked under Mathilde Verne, whom he says "did wonders for me in piano."

Asked how he wrote, if at any particular time, he replied: "Usually at the most annoying times. By that I mean it is nothing unusual for me to have to borrow a pencil to note down something that has formed in my mind. One of the Grove Play numbers I wrote on a page of Munsey's Magazine."

At that period in the conversation, a young lady (one of the principals of "Bubbles") was announced. She had come for some suggestions as to her part, so the writer gathered together her wits and belongings and said in leaving:

"I hope your play is a big success. Perhaps if it is, you will tell me how it feels to become the composer of the music for a successful New York comedy some time?"

"I'll tell you anything you want to know," rejoined Mr. Waldrop, pleasantly—"that is, if it is a success. It means much to me, you know."

J. V.

### Columbia College Concerts

The eighth week of the concerts at Columbia University seems to be more interesting than the previous ones. At the last three or four concerts the crowds were never less than ten thousand, and on Wednesday, July 24, there were over twelve thousand people present to hear the "All-American Program." There have been so many requests for another program of American compositions that Mr. Goldman is now preparing for a second American program.

On Wednesday, July 31, a special patriotic program was rendered which included Sousa's "Stars and Stripes Forever," Lake's "The Fighting Allies" (which included the national airs of all our Allies), Herbert's "American Fantasia," Tchaikowsky's "1812 Overture," Puccini's "Madame Butterfly." On this occasion Edwin Franko Goldman's new intermezzo, "On the Green," was played for the first time. This number is dedicated to Mrs. Daniel Guggenheim, through whose interest and support these concerts were made possible. Community singing was again a feature, and Craig Campbell, the distinguished tenor, was the soloist.

On Friday, August 2, the program will include Svendsen's "Swedish Coronation March," Auber's "Fra Diavolo" overture and German's "Nell Gwynn" dances. Harvey Hindermeyer, tenor, will be the soloist.

On Monday, August 5, the program will consist entirely of request numbers, and on Wednesday, August 7, there will be a special community singing festival.

### Rebecca Clarke Scores Big Success

Rebecca Clarke, the well known English viola soloist and composer, appeared in concert at Pittsfield, Mass., recently, when her artistic work was greatly admired.

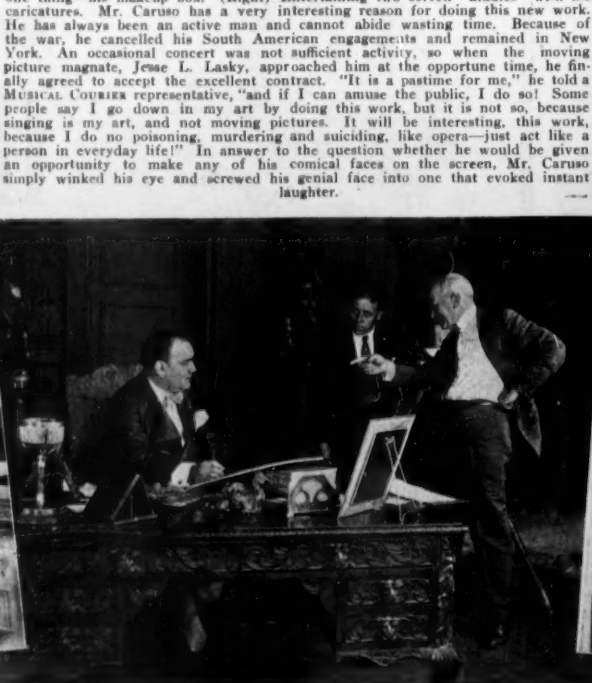
The Berkshire Eagle says that, "Although Miss Clarke is not so well known, she cannot fail to interest her audience. . . . Her beautiful viola gives tones of haunting sweetness—at times it is a miniature cello, and again a master violin. Miss Clarke played a romanza by Wolstenholme with singular grace, style and poetic power. She was enthusiastically applauded and gave as an encore an old French song in a quaint, dreamy manner."

Miss Clarke's bookings during August are as follows: August 1, Bennington, Vt.; August 3, Ontario, N. Y.; August 5, Dublin, N. H.; August 6, Woodstock, Vt.; August 7, Cornish, N. H.; August 10, York Harbor, Me.; August 12, Wianno, Mass.; August 16, Colebrook, Conn.; August 17, Litchfield, Conn. At all of these concerts which are for the benefit of the Red Cross, Miss Clarke will be assisted by May Mukle, the English cellist.

Miss Clarke's beautiful and unique duets for viola and cello will be a feature of this series of concerts. She will also appear as soloist.

### CARUSO'S NEW SILENT VENTURE.

After much persuasion Enrico Caruso finally agreed to try a new role—this time a silent one—acting for the movies. The photographs below were taken the first day he spent at the Lasky studios. (Center) The director giving the famous tenor a few pointers in a scene, the camera man standing at attention. (Left) Inspecting his new dressing room, all perfectly fitted, yet lacking





## SAN ANTONIO, TEX.

(Continued from page 9.)

Eli Hertzberg, who was chairman of arrangements, with Mrs. H. P. Drought, as vice-chairman; the Duchess d'Aosta Society; Cristoforo Colombo Society; and the Italo-American Societies. The program was opened with a spirited address, "Tribute to the Italians," by Judge W. S. Fly. The program was as follows: "Marcia Reale," Hector Gorjux, pianist; "Hymno di Garibaldi," Olivieri, Josephine Lucchese, and Emma Carletto, sopranos, and Mme. D'Acugna, contralto; "Concert Waltz," from "Mireille," Gounod, Josephine Lucchese, and Mme. D'Acugna; arioso from "Pagliacci," Leoncavallo, A. Ponzillo, tenor; aria from "La Favorita," Donizetti, Emma Carletto, soprano; "Melisande," Alma Goetz, Sergeant Herbert Wall, baritone; "The Battle Hymn of the Republic" (arranged by Christopher O'Hare) and "There's a Long, Long Trail," Zo Elliott, with verses sung as solo by Frederick R. Brown, of Pittsburgh, now stationed at Kelly Field; "Mighty Lak a Rose," Nevin, Kelly Field Chorus with David Griffin, Kelly Field song leader, as director. This is an organization of thirty young men stationed at Kelly Field and this was their first public appearance. Scene from the second act of "Fra Diavolo," Auber, given with costume and scenery, Mme. D'Acugna, Josephine Lucchese and Signor Gallian; "Prologue" from "Pagliacci," Leoncavallo, David Griffin, baritone; aria from "Louise," Charpentier, Mrs. Fred S. Jones, soprano; "Cradle Song," 1915, Kreisler, "Come Into the Garden, Maud," B. Ball, Chester C. Chandler, tenor; "Etude de Concert," Mme. Antonia Howe, harpist; aria from "Linda di Chamounix," Donizetti, and "Crepuscle," Massenet, Mme. D'Acugna; Marina, des ca, from "La Gioconda," Ponchielli, Signor Gallian, baritone; terzetto from "La Gioconda," Ponchielli, Mrs. Jones, Mme. D'Acugna, and Signor Gallian. "The Star Spangled Banner" was sung at the close by all participants, led by David Griffin, who invited the audience to sing, also. Too much cannot be said about the excellence of each number, each composition seeming particularly fitted to the performer, and last but not least, the proceeds were most gratifying. The accompanists were Signor Gorjux, Mrs. James W. Hoyt, Walter Dunham, of Philadelphia, stationed at Kelly Field; Mrs. Edward Sachs, Gladys Winslow and Mme. Howe.

An excellent program was given in Knights of Columbus building No. 2 at Camp Travis, Friday, July 19, with Mrs. F. Cloonan, Mrs. H. L. Jaster and Mrs. John Williams in charge. The participants were May Chaffee, Mrs. William Zizelman, Zulina Jungbecker, Lorraine Miller, Sergt. Martin J. Jennings, Miss Tomlinson, of the Y. M. C. A., and a quartet from the Sixty-first Company, 165th Depot Brigade.

An enjoyable program was given at the Community House, Sunday, July 21. A band concert from 6:30 to 8 o'clock preceded the program, which was given by a vocal sextet from the Medical Corps at Camp John Wise, featuring Doc O'Neill, of Camp John Wise; Kelly Field entertainers, Ellis and West; Private Ginsburg, in a conjuring act; Kelly Syncopation Sextet; Johnny Reynolds, contortionist; Joseph Agundas, piano-accordeon selection; quartet from military police headquarters, and Prince Lei Lani, Hawaiian tenor.

Mass singing, led by David Griffin, post song leader for Kelly Field, was a feature of the patriotic and sacred concert held at Brackenridge Park, Sunday, July 21. Assisting Mr. Griffin were Prince Lei Lani, Hawaiian tenor, and two soloists from the Kelly Field Glee Club; Sergt. J. F. Bosc, of the 180th Squadron, and Priv. Frederick R. Brown, of the medical detachment, Third Training Brigade. The San Antonio Municipal Band, William H. Smith, leader, gave interesting numbers, assisted by Lucile Wiseman, soprano.

The weekly "sings" held in Travis Park have been changed from Thursday to Tuesday nights, as the Municipal Band gives a program at Brackenridge Park on Thursday night. The "sing" Tuesday, July 23, was in charge of David Griffin, post song leader of Kelly Field, assisted by the Kelly Field Glee Club, of which he is director, and Frederick R. Brown and Harold D. Schugard, both of Kelly Field. The glee club sang "The Battle Hymn of the Republic," arranged by C. O'Hare; "Mighty Lak a Rose," Nevin; "Because," d'Hardelot, and "Look at the Ears on Him," Harrington-Alfred, a song popular at Kelly Field. Mr. Brown sang "A May Morning," Denza, and Mr. Schugard gave "On the Road to Mandalay," Speaks. Both glee club and soloists were obliged to give encores. The numbers were interspersed by community singing of patriotic, popular and old folks' songs. S. W.

## Funeral of Arrigo Boito

The funeral of Arrigo Boito, the famous Italian composer, took place at Milan on June 12. Immense crowds gathered in the streets to view the funeral cortege and to



WITH MARGARET MATZENAUER AT SCHROON LAKE.

The picture in the center shows Mme. Matzenauer, the noted contralto of the Metropolitan Opera Company, with Baby Adrienne, who is herself a prima donna in the making, seated on the steps of her summer home at Schroon Lake in the Adirondacks. In the snapshot at the lower left, Mme. Matzenauer is illustrating her powers as a swimmer. She is in the act of taking a breast stroke, and in spite of the distance from shore she seems to be enjoying herself. In the upper left picture Baby Adrienne, secure in the arms of her mother, has been persuaded to brave the waters of the lake. Mme. Matzenauer believes in exercise, and is equally good at rowing as at swimming. The picture on the upper right shows her crossing the lake in a rowboat with her little daughter and Frank La Forge, the composer-pianist, who is spending a portion of the summer with her in preparation for joint programs next season. At the lower right Mr. La Forge and Mme. Matzenauer were snapped while enjoying an automobile drive around the beautiful shores of the lake.

pay last honors to Italy's illustrious son. Among the notables in the procession were Pietro Mascagni, Maestro Gallignani, representing the Milan Conservatory; Senator Colombo, representing the Italian Senate; Marco Praga, representing the Society of Authors; Minister Berenini, as representative of the Italian Government, and Sindaco Caldara and the Hon. de Capitani, representing the Chamber of Deputies. Immediately behind the hearse marched Minister Crespi, Senator Albertini, executor of Boito's will, and General Angelotti. Minister Berenini made a funeral oration as representative of the National Government, and was responded to by Senator Albertini. The body was deposited in the mortuary chamber of the Monumental Cemetery to await cremation.

## A New Work of Luigi Mancinelli

At the Augusteo, Rome's famous concert hall, there was presented a short time ago a new work by Luigi Mancinelli, the veteran maestro, who was principal Italian conductor at the Metropolitan a good many years ago. The composition was the accompanying music to "Frate Sole," a new film, scenario by Mario Corsi. Mancinelli conducted an orchestra of ninety men, and the audience included all the social and artistic world of Rome.

That firstling work of Mascagni, "Guglielmo Ratcliff," written before "Cavalleria Rusticana" made him famous, has just been revived at the Teatro Lirico, Milan, and received with unanticipated success.

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## THE WEEK AT CHAUTAUQUA

Annual Faculty Recital—Programs by Henry B. Vincent, Horatio Connell and Sol Marcossou—  
Junior Choir Concert—Work of  
Quartet—Notes

Chautauqua, N. Y., July 26, 1918.

The annual faculty recital occurred on Friday night, July 19. It was given by Ernest Hutcheson, head of the piano department; Horatio Connell, head of the vocal department; Sol Marcossou, head of the violin department, and Frederic G. Shattuck, official accompanist for the Chautauqua Institution. Mr. Hutcheson featured the C sharp minor sonata of Beethoven and the B flat minor scherzo of Chopin. The Wieniawski concerto in D minor was Mr. Marcossou's main contribution and Mr. Connell presented some songs by Secchi, Mozart and Schubert. A review of the numbers separately would be superfluous, for one would know what to expect from a combination of such artists of international reputation as these are known to enjoy. It might be added that they maintained that high standard of art which has justly given them this reputation. When speaking of accompaniments, one's mind always turns to Mr. Shattuck. Since the success of a singer depends largely on the accompanist, and since there are so many singers coming to Chautauqua each year, and since none of them ever fail, it is easy to determine whether Mr. Shattuck is a skillful accompanist.

### Organ Recital by Henry B. Vincent

A large assembly of appreciative listeners heard Henry B. Vincent's organ recital in the Amphitheatre on Friday, July 19. The program opened with an interesting prelude, "In Norway," by Foster. This was followed by that cleverly woven harmonic construction of Lemare's over a single pedal point, which was skillfully performed by Mr. Vincent. The program closed with the Stoughton Oriental suite, which, in our opinion, is not heard often enough. It is the very essence of originality, and has a local color which is indisputably Oriental in character.

### "The Garden of Kama" Sung

"The Garden of Kama," quartet song cycle by Henry B. Vincent, resident organist, was given a meritorious presentation on Monday, July 22, in the Amphitheatre. The poems are by Laurence Hope, being a collection of Indian love lyrics, with Kama as the Indian god of love. Mr. Vincent's setting of these lovely verses is entrancingly beautiful, and the union of text and music has been most craftily contacted by him. There are few dull moments in the cycle anywhere, and there are climaxes reached in the score that travel well up into the realm of the sublime, which show inspirational writing that is far from being labored. A judicious use of open fifths adds color which is quite adaptable to the character of the poems.

The work was given by Rosalie Miller, soprano; Margaret Abbott, contralto; Norman Arnold, tenor, and Hartridge Whipp, baritone, the composer at the piano. The soloists were in splendid spirits and gave a scholarly interpretation of the work. As a prelude to the concert, Sol Marcossou played a pair of violin numbers in his typical musical style, and was received in a manner which is quite characteristic of a Chautauqua audience when this fine artist appears.

### Recital by Horatio Connell

Horatio Connell, head of the vocal school, gave the first of a series of 5 o'clock recitals in Higgins Hall on July 22. The moment Mr. Connell steps onto the platform the battle is half won, because he is the possessor of a personality which radiates sunshine through the audience from the very start and places the hearers in a state of receptivity which makes them anxious to hear the message this gifted singer has for them through his art of song. One of the features of the program was his singing of the lovely aria, "Limpid Brook," from "The Creation." He did it not only with the speed and clarity which it demands, but also with a diction that was perfect and a technical flow that was the very embodiment of neatness. An encore was demanded after each of his groups. The accompaniments were played by Mr. Shattuck.

### Mr. Marcossou's Second Program

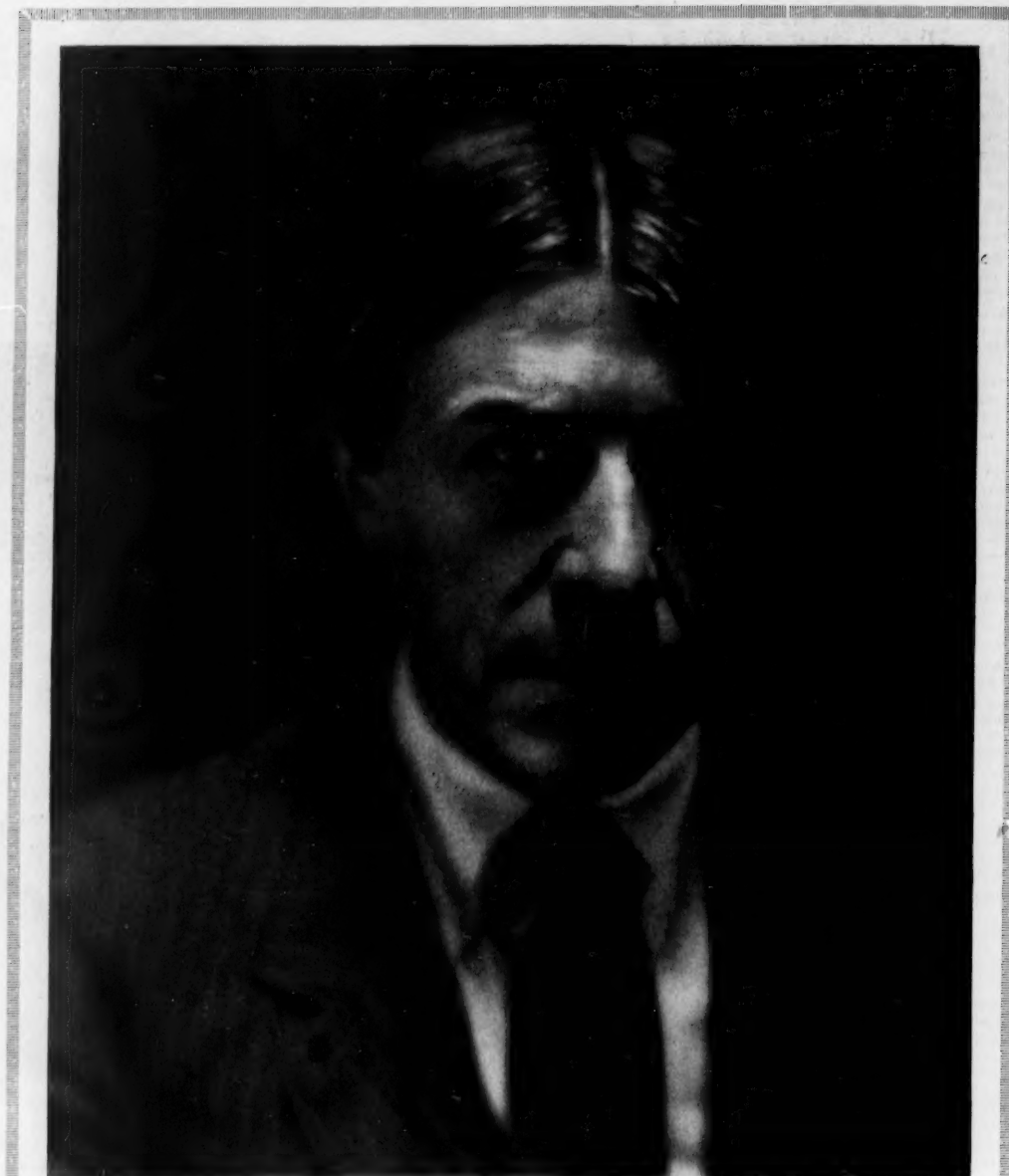
On Tuesday, July 23, the second of Mr. Marcossou's violin recitals occurred in Higgins Hall, with Mrs. Marcossou at the piano and Rosalie Miller, soprano, assisting artist. The program opened with the wonderful Handel sonata in A major replacing the Brahms sonata, op. 100. Numbers by Debussy and Paganini were included and were interestingly received. Miss Miller sang the Massenet "Elegie" and the Leroux "Le Nil," both beautifully done and pleasantly accepted. Mrs. Marcossou gives wonderful support to her husband in these recitals, and fully understands the requisites which go to make up the finished accompanist.

### Another Vincent Recital

Henry B. Vincent, resident organist, gave an interesting organ recital in the Amphitheatre on the Massey memorial organ at 5 o'clock on July 23. He featured the andante from the Schubert symphony in C, and also played one of his own compositions, "Oralaime," which was pleasantly received. Two numbers from the prolific pen of Rudolph Friml, "Serenade" and "Little History," were included. Mr. Vincent gave a very illuminatingly interesting lecture on "Musical Indigestion" in the Hall of Philosophy at 5 o'clock on July 24, which was well attended and ingeniously expounded. He is well equipped to give a lecture of this nature, having had a wealth of experience in music as a civic and municipal asset pertaining to communal uplift and development. He is managing director of "The Little Play House," of Erie, Pa., an institution which is quite unique and well known in western New York.

### The Junior Choir Concert

The Junior Choir concert, which was given in the Amphitheatre on the afternoon of July 24, was a won-



Photo, Mary Dale Clarke, N. Y.

CARLO LITEN.

The distinguished Belgian tragedian, who is now visiting America. Mr. Liten has come into special prominence through his recital of the famous war poem, "Le Carillon," to which Edward Elgar has supplied accompanying music. He made a sensation with this at the Cincinnati May Festival, repeated it on Belgian Night at the City College Stadium, New York, and is to recite it again at a special Belgian Aid Concert, organized for mid-August at Prospect Park, Brooklyn, by Mrs. Philip Berolzheimer, wife of the Special Deputy Commissioner of Parks.

derful inspiration, and the atmosphere fairly teemed with a spirit of patriotism. The effects which Mr. Hallam obtained from the children in the way of ensemble and finish were really astounding. The Junior Choir has a registered membership of 300, and it rehearses seriously daily during the season. It was assisted by Rosalie Miller, soprano; Margaret Abbott, contralto; Norman Arnold, tenor, and Hartridge Whipp, baritone. The accompaniments were played by the band, orchestra and organ. It has long been the custom of the authorities to publish the entire program of words for these concerts in the Chautauquan Daily, a scheme which is notoriously successful. Mr. Hallam's "American Children's Pledge," was beautifully sung by the children's choir and was a source of keen pleasure to the assembly.

During the playing of Sousa's "Stars and Stripes Forever" by the orchestra, the little ones filed into their places in the choir loft, each carrying a small American flag. As one would hope, and expect, they were greeted with a vigorous outburst of applause, but a stirring climax was reached and the picture made complete after all had entered and they stood before the audience, forming a solid mass of that flag which we all so much love and admire. "Pack Up Your Troubles in Your Old Kit Bag" was sung by Mr. Whipp with a breadth of style which was entirely agreeable and characteristic. The song was accompanied by the orchestra, and the Junior Choir sang the chorus each time on its second entry. Surely the number was injected with some fresh vigor and enthusiasm as sung by Mr. Whipp. Miss Miller was heard to advantage in "The Scotch Folk Song," by Lindsey, and "The Blackbird Song," by Quilter. Both pleased the assembly immensely. "Freedom for All Forever" seems to grow more popular as the days roll by, as was evidenced by the way in which it was received when sung by Miss Abbott. Of course a good song needs a good singer to help make it, and we had the pleasure of hearing both. To hear Mr. Arnold sing "The Long Trail" is to experience some moments of real musical pleasure. His handling of the Macy "Good Night, Little Girl" was added moments of musical joy, for it made a decidedly favorable impression.

### Music Notes

Prof. Howard Clarke Davis gave a most interesting and instructive lecture on "Modern Tendencies in School Music" in Higgins Hall on Thursday, July 25. Mr. Davis is supervisor of school music in Yonkers, N. Y., and has en-

a highly organized system in the schools of that city. The open air band concerts are being held this year on the porch of the Athenæum Hotel, and judging from the throngs of promenaders, these popular concerts are thoroughly enjoyed. Henry B. Vincent is the director of the band.

Ernest Hutcheson, head of the piano school of the Chautauqua summer Schools, gave a program in Higgins Hall on the afternoon of July 25, made up entirely from the works of Chopin. His fame and art is so well known and established on both continents that a review would be out of order. He played the variations brillante, impromptu in G flat, valse in D flat, nocturne in A flat, the F minor and C minor etudes and the sonata in B minor.

The French Band, under the leadership of Gabriel Parés, will be in Chautauqua for Music Week, July 29 to August 3. The choir of 400 voices will sing "Joan of Arc," Gaul, and "The Mystic Trumpeter," Harty, in conjunction with the Jamestown Choral Society. The accompaniments will be played by the Chautauqua Orchestra, the French Band and the organ and piano.

R. D. S.

### Althouse's 77th Appearance of Season

Knoxville, Tenn., was given one of the greatest musical treats of the season when Paul Althouse, tenor of the Metropolitan Opera Company, recently rendered a program which lasted one hour and a half, during which time the audience did not seem to lack interest for a moment. He has a voice of unusual timbre, and its fine quality and his clean cut enunciation brought the most flattering expressions from all. Encores were demanded at every intermission. This made Mr. Althouse's seventy-seventh concert appearance during the season.

### Ernesto Berumen Continues War Work

Ernesto Berumen never loses an opportunity to show his desire to do his bit for the cause of the Allies. Last week he added to his long list of camp concerts two more at Camp Mills, Long Island, and one at Peekskill. On July 11 he appeared for the first time at the Stadium concerts, winning a great ovation and was obliged to give a double



## W. H. WYLIE, JR., A VISITOR

## Y. M. C. A. Song Leader, Enroute for France, Tells of His Experiences at Kelly Field

W. H. Wylie, Jr., tenor and artist-pupil of Grace Whistler, was a visitor to the MUSICAL COURIER office this week. Mr. Wylie is in the Y. M. C. A. service. Since January 1, he has been stationed at Kelly Field, San Antonio, Texas, where he was in charge of educational work and music activities. Mr. Wylie is now in New York for a few weeks preparatory to going overseas, where he will continue his work under the auspices of the Y. M. C. A.

While at Kelly Field, Mr. Wylie was of great assistance in organizing an entertainment squad of seventy-five men. He also organized a jazz band of fourteen pieces, which toured the camps, giving entertainments in the various "Y" buildings. Mr. Wylie, moreover, arranged the programs for many of the concerts at his camp, and frequently acted as leader. Last Decoration Day, he directed a mammoth "sing," which was participated in by thirty-two hundred men.

So successful was Mr. Wylie with his work at Kelly Field, that Harry Wilson, head of the educational department there and a former member of the Illinois State Legislature, gave him the following exceptional endorsement at the time of his departure:

Mr. Wylie's position at our center means that a high grade entertainment must be given each week. To provide for this might be easy for a limited time; but when it comes to setting up a first class program week after week, it takes exceptional ability. This rare talent Mr. Wylie has shown; for I do not recall a single failure in our social and musical program. I do not recall a single failure in the program have failed to make their appearance because of unforeseen circumstances. But this did not cause a failure; for Mr. Wylie always had plenty of reserves to throw in to fill out the evening's entertainment.

Where I consider him especially strong is in his ability to select the best talent. He had all kinds of material to choose from, excellent, good, medium and poor; yet I do not recall that he ever let any one appear on the platform unless he could entertain the audience in an acceptable manner. Never did an incompetent or a bore get by his keen insight for good talent.

His high standing as a man of musical ability has enabled him to draw on the best musicians in San Antonio. Because of their confidence in him, he has only to request and they come to our building. Their coming always means a crowded building.

In addition to the above, Mr. Wylie has special success in leading three nights each week "sing songs" for the soldiers. He has done excellent work in teaching the latest war songs. On Sundays he is just as successful in the conducting of the religious singing. Also, in leading mass singing of a thousand men or more, he has perfect command of the men—and they sing.

While enroute to New York, Mr. Wylie broke his trip long enough to give a number of concerts in Ohio, at the Cadiz Chautauqua and at the community singing held in the same city on July 21. Another place in Ohio visited by Mr. Wylie was the Beech Spring Church, where, as he expressed it, "My ancestors have been buried since the time of Adam, who was the first of the Wylies to die in this country and whose tombstone bears a date early in the eighteenth century."

Asked by a member of the MUSICAL COURIER staff what effect he thought the war would have on music, Mr. Wylie

replied, "War is a revolutionizer, whose effect may be good or bad; but as far as music is concerned, I am confident that it will accomplish untold good. Americanism has never been at a greater premium than at present, and when peace is established, the country will feel the full effects of the musical awakening that is now taking place. I know this from my experience with the soldiers at camp. No matter how tired they may be after a hard day's hike or an unusually long plug at drilling, it is only necessary to start a song to put them into a pleasing frame of mind and make them forget their worries and troubles."

Asked if he ever saw the MUSICAL COURIER while in camp, Mr. Wylie replied: "Indeed, yes. I myself am a subscriber, as well as many other of the boys. I know that my copy was always in demand, and that there was never a week when fifteen or more did not drop in at my quarters to read it. The boys are music hungry, and the MUSICAL COURIER is one of the things they always welcome."

## Dayton and Peoria Engage Arthur Shattuck

Two of the many cities to hear Arthur Shattuck, American pianist, for the first time next season are Dayton, Ohio, and Peoria, Ill. In the former city, Mr. Shattuck will appear as soloist with one of the orchestras in the symphony course, and in the latter he will play under the auspices of the Amateur Musical Club.

Mr. Shattuck's repeated successes last season, both as soloist with the Chicago and Philadelphia symphony orchestras and in recital, established him as one of the elect among the younger pianists.

## Another Pianist Off to the War

Frank Darvas, who for three years was an instructor in the Institute of Musical Art, New York, and for the past three years has been head of the piano department of the



concerts throughout the States under the management of Arthur Judson, of Philadelphia. The snap shot at the left, taken two years ago, shows Lucien Muratore at Sorrento, Italy, where he will again sojourn this summer. The one above shows the Muratore's in their home.



## MURATORE AND CAVALIERI REACH EUROPE

As these lines appear in print, Lucien Muratore, the world renowned tenor, and his beautiful wife, Lina Cavalieri, will have reached France on their way to Italy, where they will spend a few weeks' vacation previous to next season, when Muratore will appear with the Chicago Opera Association in opera and in the management of Arthur Judson, of Philadelphia. The snap shot at the left, taken two years ago, shows Lucien Muratore at Sorrento, Italy, where he will again sojourn this summer. The one above shows the Muratore's in their home.

Arizona School of Music, at Phoenix, has entered the military service at Camp Cody, preparatory to going overseas.

Mr. Darvas is a pianist of unusual attainments and an exceptionally fine teacher and musical educator.

## New Wagner-Nietzsche Book

The entire book, "Friendship Between Wagner and Nietzsche," extracts from which were published recently in the MUSICAL COURIER, is being published by Boni & Liveright in the autumn. The translator of the work is Caroline V. Kerr, and her work has been done in a scholarly and yet entertaining manner. The book is worthy of the attention and consideration of all broadminded students of music and musical personalities.

## Mme. Dambmann at Shelter Harbor

Emma A. Dambmann, the New York vocal teacher and president of the Southland Singers, has ended a very successful musical season, and is now enjoying a much needed rest at Shelter Harbor, Westerly, R. I. The Misses Bunola and Lois Kucker, pupils of Mme. Dambmann, have recently been heard in many concerts for the benefit of the Red Cross, and are contemplating visiting Mme. Dambmann during August.

## ANNOUNCEMENT

Owing to the unprecedented and phenomenal success achieved by these two artists in



Giacomo Rimini has been acclaimed by the Buenos Aires public for his singing and acting as Amonasro, and with his masterful interpretation of Falstaff and Rigoletto made a sensation.

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The concert tour in October and November is practically booked (only a few dates still open) and will include appearances in the following cities: New York, Boston, Bangor, Portland, Philadelphia, Pittsburgh, Baltimore, Washington, Newark, Worcester, Lynn, Chicago, Detroit, Dayton.



Cable advices from Buenos Aires announce this artist's great success in "Aida" and "Falstaff" and a veritable triumph in "Norma."

The spring tour to the Coast, now booking, begins March 10, 1919. For dates, etc., address:

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Photo by Clarence Lucas.

## Looking Down on the M. O. H.

There are times when I positively look down on the Metropolitan Opera House, New York, as something quite beneath me. A certain sixteen inch Cooke lens of mine will bear me witness that I was a long way above the, afore-said temple of opera when I made the photograph herewith exhibited. The black cross is to show the roof of the auditorium. The higher portion of the same building to the left of the marked roof is the stage, and the higher portion to the right contains the entrance hall, stairways, and offices. The front doors are to the extreme right of the picture, down in Broadway, where the insignificant specks are human beings whom the unflattering lens, without regard for human vanity, has made so small. Mirza, on the high hills of Bagdad, saw in his vision that "multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them." He might have said the same had he been up with me to watch the Broadway crowds far down below him buying opera tickets and reading the MUSICAL COURIER. Every one included in the photograph knows how to end the war, but not one of them knew my lens was showing how dwarf a little man on Broadway is when he stands beside the building he has made.

C. L.

REFLECTIONS FOR  
SERIOUS PIANO STUDENTS

By Sidney Silber

Head of Piano Department of the University  
School of Music, Lincoln, Neb.

Without idealism, no art; without art, no idealism.

If Ponce de Leon had had the soul of an artist, he would never have left home in search of the fountain of youth.

He who has never heard the music of Life has never really lived. The hum of a busy street, the noises of a



SIDNEY SILBER.

boiler factory may become music to him who can spiritualize them.

Only that art recreates which stimulates and grips us spiritually.

Materialism and puritanism will never yield the greatest joy of living; failing which, life has little real significance.

The man who pursues wealth solely as an end is "on his way, but he does not know where he is going."

If the tired business man would devote himself more assiduously to substantial art rather than to superficial moves, he would become a more efficient business man.

The fact that our multi-millionaires who, from time to time endow hospitals, libraries and universities, do little or nothing for the advancement of art institutes, music schools and symphony orchestras, proves that they are not even yet aware of the real worth of these agencies to democratic society. In the words of Otto B. Kahn: "Maccenas are needed for the dramatic stage, the operatic stage, the concert stage; for conservatories and art academies; for the encouragement and support of American writers, painters, sculptors, decorators, etc.; in fact, for all those things which in Europe have been done and are being done by princes, governments and communities."

The gods of today were the gods of yesterday, even if they were not worshipped by as many; but it does not follow that the gods of yesterday must be renounced before the gods of today are acclaimed. The Pantheon of Art contains gods of different and varying caliber. There are still many unoccupied niches waiting to be filled by our generation and by posterity.

Is it not probable that what the world calls normal in the individual life is, in reality, subnormal? And again, what it calls abnormal is, in reality, normal? In the world

**Haensel & Jones**  
ANNOUNCE  
**Florence Easton**  
Soprano  
Metropolitan Opera Company  
SEASON 1918-1919

of the spirit (the political world, for example) the minority rules in this, that its preachments, if they contain the germ of universal application, are ultimately accepted by a lagging world, called the majority (?). The minority of today, then, is the majority of tomorrow. For further enlightenment see Ibsen's "Enemy of the People."

Notwithstanding the current impression that genius must needs be eccentric, the world's commanding geniuses in every department of human activity have been men of surpassing simplicity in naturalness—of mental, spiritual and emotional sanity.

Genius—what is it? Why quibble about definitions? Do we not feel the power of genius? Is not the man or woman of genius the mental, spiritual and emotional giant—the superman and superwoman, if you will—who instinctively reacts to that which is essential and fundamental in life? He is a genius, then, who recreates and reconstructs the essence and spirit of life in art work.

Is it not surprising that the great majority of parents who do everything for the physical well being of their children give little or no thought to their intellectual and spiritual welfare? They seem to be oblivious of the phenomenon that a sickly and poisoned soul may indeed live in a healthy body. Antidote: Competent pedagogues who are not only versed in the mechanics of teaching but whose souls are humanly warm and active.

The real reward of the music pedagogue: Satisfaction in having served the growing generation, initiating it into a better understanding and appreciation of the worth while-ness of the art life.

While it is commendable, yes, even highly necessary, to stress Americanism in all its manifestations during these times, we must not be so credulous as to assume that the mere suppression or elimination of everything German in music will give birth to a national musical art. Beethoven's art is no more German than Shakespeare's is English. Great men and women are in truth often geographical mistakes or curiosities.

## The Columbia Concerts

The feature of the Columbia University concerts during the past week was the all-American program presented on Wednesday evening by Edwin Franko Goldman and the New York Military Band. A huge audience was present, numbering, perhaps, ten thousand. Starting with Sousa's "Semper Fidelis" and ending with his own "Nemo" march, Mr. Goldman directed the band in various works by Bartlett, MacDowell, Kramer, Ethelbert Nevin, Emilie Frances Bauer, Victor Herbert, Henry Hadley, Gustav Saenger and De Koven. Delphine Marsh, contralto, was the successful soloist, and there was community singing of the melodies of Augusta Stetson.

At the Friday evening concert, the members of the New York Police Band were guests of honor, the entire membership, seventy-five, appearing in uniform and occupying seats especially reserved for them in front of the stage. Among the extra numbers played by Mr. Goldman and his men were marches by members of the Police Band, Sergeant Schasberger and Patrolman Benisch. Mr. Goldman has assumed temporary charge of the Police Band, and will rehearse and conduct the organization for the present.

On Monday evening a purely instrumental program was rendered, including selections from Gounod, Massenet, Lucius Hosmer, Sullivan, Balfe, Saint-Saëns, Donizetti and Daniel Godfrey.

## Sousa's "Character Studies" Heard

"The audience enthused, applauded, cheered, wept or sat motionless as if held in a hypnotic spell by the harmonious wizardry of his genius as a musical director," was the way the London, Ontario, Free Press described the directing of that famous band leader, John Philip Sousa, at a concert given recently at the Grand. Of unusual interest, and most enthusiastically received, was Sousa's own composition, "Character Studies." In the first part, "The Red Men," the cry of the Sioux is heard. Then come "The White Men," pilgrims landing on New England shores singing their songs of praise, hardy voyageurs of the Cabot and Cartier type, and the courtly yet courageous gallants of old Spain. The free ideals of England, the glamour of old France, the romance of Castile and the daring of the Portuguese seamen—all these and much more are embodied in this truly American composition of Lieutenant Sousa. Popular patriotic numbers constituted most of the encores, but the classics were also featured in such numbers as Boito's "Mephistofele" and Thomas' overture, "Mignon." Hosmer's rhapsody, "The Southern," was given as the finale, and proved to be an excellent choice.

## Richard Buhlig for Institute of Musical Art

Frank Damrosch, director of the Institute of Musical Art, has secured the services of Richard Buhlig as one of the leading piano teachers for the season of 1918-19.

Mr. Buhlig is an American, born in Chicago, who received his early musical training in that city. Later, he studied with Leschetizky in Vienna. His debut was made in Berlin in 1901, and he was at once recognized as an artist of great promise. A series of successes in London and France followed until he came to America in 1907. Returning to Europe, Mr. Buhlig did considerable teaching because he had been acclaimed a master of his instrument. At the present time, Mr. Buhlig is permanently established in his native country.

## Evelyn Parnell in New York

Among the visitors to New York this week is Evelyn Parnell, the Boston soprano, who appeared as soloist at the Stadium concert on Tuesday evening. Miss Parnell has been engaged for the fall tour of the Chicago Opera Association, when she will substitute for Rosa Raisa and Mme. Galli-Curci.



© Mishkin, N. Y.

ENRICO CARUSO.

Who sang at Ocean Grove, N. J., Saturday evening, July 27.



# NEW YORK STADIUM CONCERTS

Arnold Volpe, Conductor

Monday, July 22

The Stadium Symphony Orchestra, Arnold Volpe, conductor, began the week of July 22 with an interesting program, chiefly operatic. The soloists for the evening were Clara Kwapiszewska, soprano, and Ernest Davis, tenor. Miss Kwapiszewska sang the rondo from "Lucia" with good voice and style. Mr. Davis' selection was "Cielo e Mar," from "Gioconda." Both artists pleased the audience, who recalled them several times and required extra numbers. The orchestral portion of the program was as follows: Overture, "If I Were a King," Adam; fantasia, "Aida," Verdi; ballet suite, "Coppelia," Delibes; second rhapsodie, Liszt; selection, "Mikado," Sullivan; Egyptian ballet, Luigini. As usual, "The Star Spangled Banner" and the national anthems of France, Italy and England were an added feature.

The Stadium concerts continue to draw large audiences—a fact which is due equally to the interesting character of the programs, to the admirable performances of the orchestra under the skilled leadership of Mr. Volpe, and to the variety and general excellence of the soloists. Mr. Volpe at all times has his men well in hand, leading them in a manner characterized by fine musicianship and a clear sense of artistic value. The concerts already have become a feature of New York's summer life, and their popularity is increasing.

Tuesday, July 23

Symphony night brought with it two Dvorák works, the "Carnival" overture and two movements from the "New World" symphony, Liszt's "Les Preludes," the Glazounoff "Stenka Razin," two short numbers by Jarnefeldt, and the farandole from Bizet's "L'Arlésienne" music. The finale, the Glazounoff number and the delightful Jarnefeldt pieces, all splendidly played, were especially appreciated by the audience.

Mabel Preston Hall, soprano, sang the familiar "Voi lo Sapete" from "Cavalleria Rusticana," with appreciation of its musical content. Her voice is one of fine quality, and she employs it with intelligence and art. Madeline McGuigen, a Philadelphia violinist, proved that it is possible to make the violin a most acceptable solo instrument in an outdoor auditorium. She played the romance and the "A la Zingara" movements of the Wieniawski D minor concerto, showing a splendid technical mastery of her instrument and the ability of making real music out of the very thin material provided by the composer. One will hope to hear Miss McGuigen in a New York concert hall next winter, for she is worth while.

Wednesday, July 24

The program selected by Mr. Volpe for Wednesday evening was one of no mean excellence, from which it is not possible to pick any one selection as outstanding. Among the orchestral offerings were the familiar "Peer Gynt Suite" and the "Poet and Peasant" overture of Suppe, in addition to which Herold's "Zampa" overture and several extra numbers of a more popular character were played. The Metropolitan chorus, with the orchestra, gave three numbers, choruses from "Pagliacci" and "Prince Igor" and the "Gypsy Chorus" from the third act of "Traviata." These selections were excellently rendered and especially enjoyed. The soloists were Donna Easley, soprano, and Richard Parks, basso. The former sang an aria from Verdi's "Ernani" and the "Polonaise" from "Puritani." Mr. Parks' programmed selection was the "Serenade" from "Faust." Both soloists made a favorable impression and were called on for extra numbers.



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META REDDISH,

The first American coloratura soprano to appear in the leading opera houses of South America. The prima donna is now filling a five months' engagement there.

Thursday, July 25

The program on Thursday evening was one of the most interesting of the week. Especially enjoyable were the soloists. In the aria "Depuis le jour," from "Louise," Constance Balfour revealed a clear lyric soprano, wholly adequate to the familiar difficulties of the music. She sang with ease, and her higher notes rang clear and fine. So delighted was the audience that they recalled her at once for an encore—the beautiful "Song of the Soul," which was exquisitely rendered, arousing once more warm appreciation. Charles Gallagher, a newcomer to this city, made his first appearance at these concerts, singing the "Il lacerato spirito," from "Simone Boccanegra." Mr. Gallagher made a most favorable impression, which may be said to have been due equally to the charm of his personality, the clearness of his diction, the authority of his singing, and the warmth and resonance of his vigorous baritone. Mr. Gallagher likewise pleased the audience, which recalled him for an extra number. The third soloist was a young tenor, Stanislaw Berini, who sang an aria from "Faust," displaying a very attractive voice and familiarity with the art of song. By way of encore, Mr. Berini sang an interesting Italian selection, to which Mr. Volpe played a creditable accompaniment on the piano.

In addition to the solo numbers, the artists, with the Metropolitan Opera Chorus, gave two ensemble numbers, the trio from "Faust" and the "Church Scene" from the same opera, the latter sung by Miss Balfour and Mr. Gallagher. The work of the chorus in these numbers, as well as in the "Soldiers' March" from "Faust" and the "Anvil Chorus" from "Trovatore," was excellent.

By way of orchestral music, Mr. Volpe and his men played in their usual spirited manner the following selections: Overture, "Vesperi Siciliani," Verdi; ballet from "Faust," Gounod; overture, "William Tell," Rossini; fantasia, "Trovatore," Verdi.

Friday, July 26

On Friday evening, July 26, Namara made her second appearance as soloist at the Stadium concerts. Her first

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Francis  
MacLennan  
TENOR

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one, several weeks ago, was so successful that she was immediately re-engaged. Upon the second appearance she met with equal success and was accorded an ovation by one of the largest attendances of the series.

Namara selected as her number the gavotte from "Manon" (Massenet) which proved to be a splendid vehicle for demonstrating the exceptional qualities of her work. She was in fine voice and was obliged to give two encores, which came in Zo Elliott's "Long, Long Trail" and "I Am the Wind," a delightful number which attracted considerable attention at her recent recitals.

An amusing incident of her appearance occurred when after her big number the vivacious singer bobbed her head so much in acknowledging the applause that she decided to relieve herself of her fetching headgear. Off came the chapeau and on came the applause of the many admirers, who were thus enabled to get a better glimpse of the attractive soprano. Yet, the act was not at all unusual, because Namara has the habit of doing unique little things in a thoroughly charming manner.

The orchestral numbers were symphonic poem, "A Night On the Bald Mountain" (Moussorgsky), scherzo (Carter), Two Sketches (Walter Kramer), Incarnation Scene from "Boris Godunoff" (Moussorgsky) assisted by the chorus, rhapsodie (Lalo), "Gioconda," Act I, "Feste e Paul" (Ponchielli), "Rigoletto," Act II, "Zitti-Zitti" and Act III, "Scorrendo Uniti" (Verdi), assisted by the chorus, and "Kominskaja" (Glinka).

Saturday, July 27

The concert at the Stadium on Saturday evening, July 27, attracted a large and enthusiastic audience. Aside from the Stadium Symphony Orchestra, Arnold Volpe, conductor, the Metropolitan Opera chorus, under Giulio Setti, participated. Florence Macbeth was the soloist.

The orchestral numbers were as follows: Overture, "Light Cavalry," Suppe; intermezzo, "Cavalleria Rusticana," Mascagni; Tchaikowsky's "Marche Slave," and the march from "Damnation of Faust," all played with much spirit and understanding. The Metropolitan Opera Chorus rendered the opening chorus and Eastern hymn from "Cavalleria Rusticana," the gypsy chorus from "Traviata," the Soldiers' Chorus from "Faust," and the anvil



SADA COWEN,

The American pianist, whose appearance at the Stadium concert on Friday evening, July 19, was so successful. She displayed pianistic qualities of a high order, and was obliged to respond with an encore. Mme. Cowen will be heard in New York as soloist with the Miniature Philharmonic the latter part of the season.

chorus from "Trovatore." The ensemble work was highly satisfactory and won appreciation.

Florence Macbeth, who was in unusually fine voice, sang the "Shadow Song" from "Dinorah," Meyerbeer, and "Caro nome" from "Rigoletto," Verdi, with her accustomed artistic finish. She was recalled many times, receiving vociferous applause. The delighted audience was not satisfied until Miss Macbeth had given three encores.

Sunday, July 28

Sunday evening, July 28, was Opera Night at the City College Stadium. The Metropolitan Opera chorus, under Giulio Setti; Blanche Arrall, soprano, and Alma Beck, contralto, assisted Arnold Volpe and his Symphony Orchestra in an interesting program. The concert opened with Meyerbeer's march from "The Prophet," which was followed by a fantasia on themes from "Rigoletto." Blanche Arrall, soprano, sang the aria of Titania from "Mignon," Thomas. The Metropolitan Opera chorus rendered with good effect the chorus of peasants and servants from "Marta," the "Bell Song" from "Pagliacci," and the chorus from "Prince Igor."

Alma Beck, who possesses a rich contralto voice of exquisite quality, made an excellent impression with the "Habanera" from "Carmen," and "Ouvre mon cœur" from "Samson and Delilah." She responded with an encore.

De Gregorio Song Recital

Felice de Gregorio, that excellent baritone, artist-pupil of Sergei Klibansky, sang a dozen songs, arias, etc., at the July 24 affair of the American Institute of Applied Music, Kate S. Chittenden, dean. Classic and modern Italian, French and English songs were on the varied program, including three by the American composers, Alice Shaw, Walter Henry Rothwell and J. P. Kursteiner.



MARIE KRYL TO APPEAR WITH GALLI-CURCI. Marie Kryl, the well known pianist, has been engaged through the office of Charles L. Wagner, to appear in recital with Galli-Curci at one of the Biltmore series in New York on Friday, February 21, 1919.

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### HARTRIDGE WHIPP—WESTERNER

The Success of the Young Baritone—His Ideas  
About the Care of the Voice

In presenting Hartridge Whipp to the public, his manager, Antonia Sawyer, made no comments previous to his appearance. In fact, she felt that Mr. Whipp would say all that was needed in the singing of the songs at his first recital in New York. For Mrs. Sawyer had taken Mr. Whipp under her management upon the recommendation of the famous accompanist, Conrad Bos, and just before his recital she heard Mr. Whipp sing.

After his Aeolian Hall recital the critic of the New York Evening Sun paraphrased Greeley's admonitory words and headed his criticism with "Stay East, young man, stay East!" This phrase was remembered by all who read the many fine criticisms and has attached itself to Mr. Whipp.

Hartridge Whipp, like young Lochinvar, came out of the West. He is a man a trifle over thirty, and prepossessing in appearance. He reflects constantly the energetic spirit which is within him, and if there is such a thing as a true American type, Mr. Whipp personifies it. At times, in a reflective mood, high cheeked-boned and bronzed, he often resembles the pictorial type of Western Indian. There is, indeed, about him a certain breadth which suggests the unbounded plains, an atmosphere which men in cities seldom retain, if they once held it. In his singing lies much subtlety of expression, but in his personality there is remarkable candor.

Mr. Whipp is spending the month of July at Chautauqua, and just before he left was seen for a few moments in the office of his manager. In reply to inquiries as to his voice, he said: "I think a great deal about voice production, naturally; but I believe I give as great, if not greater, attention to the actual physical care of the voice. While I do not



Photo, Ira L. Hill.

HARTRIDGE WHIPP,  
Baritone.

wish to imply any care in the order of paragon, for I love life too well, I do try to follow certain simple rules. I am a firm believer in 'early to bed, early to rise,' especially if one desires to keep the voice velvety and smooth. I have known some of the most famous singers to smoke constantly, and to enjoy nothing more than the feeling of good tobacco smoke in their lungs, yet I do not smoke because I feel that it is bad for my particular voice. A slave to habit? Yes, exactly. Even tea and coffee are taboo with me. Singers are slaves to their voices, but how well worth while it all is, I cannot tell you! To stand before an intelligent audience and know that you can do exactly as you wish with the delicate organism of the throat, to feel that the mechanism will respond to any emotion you wish to portray—only a singer who keeps himself in perfect condition can realize an inner buoyancy of feeling at the response!"

Some of Mr. Whipp's appearances since his New York recital last January 14 have been at the Lotus Club of New York, on February 14, and two appearances in Baltimore during that month. In Boston, on April 28, he sang "Elijah" at Symphony Hall, and during the week of May 6 he toured in Maine, singing at Lewiston, Waterville and Bangor. He was heard in Schenectady May 21, and on June 22 at Hartford, Conn. He appeared at the Aroostook County Festival on June 20. Also in June he sang at the opening of the Sailors' Home at Coney Island and at Stroudsburg, Pa.

The month of August will be one of relaxation and rest. Mr. Whipp's next Aeolian Hall recital will take place on October 21, in the evening.

### Leo Feist Circulate Song Leaflets

Leo Feist, Inc., have published and are circulating over one million copies of leaflets entitled, "Songs the Soldiers and Sailors Sing." There are thirty-two popular songs included, among which are the words of "The Star Spangled Banner."

The song sheet is supplied complimentary to army, navy and Y. M. C. A. song leaders and is for the exclusive use of the men in the service of Uncle Sam.



By courtesy of G. Ingegnieros.

TITTA RUFFO.

Famous baritone, formerly of the Chicago Opera Company, landing at the Aviation Field, near Cerni, Italy, after his first experience in the air.

### AN APPRECIATION OF LEGINSKA

By a Childhood Friend

It was a curious coincidence that when Ethel Leginska made her first concert tour of Western Canada last season there was numbered among her audience a woman who knew the little pianist as a child—many years before in Hull, England. Shortly after Leginska's Canadian tour was over, the following article, signed by Mrs. F. R. Mackey, of Alberta, Canada, was sent to Messrs. Haensel & Jones, the managers of the pianist:

Ethel Leginska, the wonder child of some years ago, the pianistic marvel of today, stands at the top of the tree of fame, among the world's greatest artists.

Even at the early age of ten, she charmed the hearts of all those who listened to her. A little thing with dark curls and wonderful blue gray eyes, which seemed to hold some mystery in their depths, she would come tripping onto the platform and with a quaint little-curtsy take her seat at the piano. A chord or two, a brilliant scale passage, clear and even as whistling; a crash of octaves, or a trill like a bird's note, and she would launch into Chopin—while to her audience the present became as nothing—was blotted out—and pictures came crowding across one's brain . . . A day in autumn. The gray clouds chase each other across the darkened sky, the wind howls a mournful dirge and scatters the fallen leaves in whirling masses. All Nature expresses the hopelessness of the dying year . . . The sea . . . The mighty ocean and a storm approaching. On the horizon the lowering clouds hang almost touching the water, gray green, with waves tipped with white foam. The sea gulls flying low skim the water with their wings. The lightning flashes a sudden sheet of white—the thunder grumbles sullenly in the distance, and Nature, silent, awaits the wrath to come.

Chopin's beautiful music—exquisite, haunting, weird—through it all running that strange vein of madness—death! It is translatable only by the few who feel and understand it. She understood it—this wonderful child with her fateful face. The written notes of black and white now transformed, under her magic touch into living, throbbing things. Through her divine gift she had the power to interpret all the vain longings hidden—secret in each heart.

Ethel Leginska possesses indeed a marvelous technic, but that is not all. It is the true soul of music in her, expressed by her playing, which thrills one, and gives her such a high place among the virtuosi. At the top of the tree—cold pinnacle if ambition attained—it might well be called—admired, flattered, courted, yet—always alone. The price of a great talent? Who shall say. Yet her consolation must surely be the knowledge of the inexpressible happiness which her playing gives to music lovers all over the world.

### MacDowell Colony Helps U. S.

From the MacDowell Memorial Association at Peterborough, N. H., comes the attached:

The Government has been most kind and interested in our plan to house convalescent war sufferers, but we face a great difficulty. Nurses and doctors are so few for even the large hospitals, the Government will not be able for the present to undertake any place where less than a thousand men may be cared for, though they say that later on there will be great need of such places.

In the meantime, already realizing our possible usefulness on a smaller scale, we have moved our colony into small quarters and are equipping the large buildings and the studios near by for the invalided men who are no longer technically soldiers. They may be Y. M. C. A. or ambulance men, perhaps not wounded but ill and broken down.

We will arrange the place for twenty-five, and risk starting it with the small sum I have gathered, feeling sure the moment we have people there the funds will come in.

Some Government men have been quite frank in saying in this way there will be little risk to our buildings, but they fear great damage being done should no choice be possible as to the men coming in, as would be the case in a Government camp. With a smaller number we would try to have those coming to us either from the artist or professional classes. They would be the ones to more fully appreciate the place, and indeed this officer I am quoting doubted whether the ordinary soldier would want to come to us.

We ourselves are having a desperate struggle to keep up the colony work and the general care of the place. We hope to make it possible this season, but it is only because the colony has become a really co-operative affair. Every member helps on the farm or in some other useful way.

### Works of Allied Composers Heard

The recent program of music by allied composers given at the Peabody Institute, Peabody, Mass., by Mrs. H. H. A. Beach proved so successful that it is not at all unlikely that several similar programs will be given in the near future.

In connection with the program, Mrs. Beach gave an informal talk on the various composers and their work.

The program included numbers by Beach, Franck, Debussy, Godard, Ferrata, Sgambati, Rachmaninoff, Grainger, Barratt, Hopekirk, Froyer, MacDowell, Foote, Chopin.

### Raisa Scores in "Norma"

Jules Daiber, manager of Rosa Raisa, has just received another cable from that artist, announcing her triumph in "Norma," which opera has just been given at the Teatro Colon, in Buenos Aires. As the interpreter of Mrs. Ford in Verdi's "Falstaff" she also had a tremendous success. The young Italian baritone, Giacomo Rimini, assumed the title role in the work, in which he created quite an impression in Chicago during the past two seasons. "Falstaff" will be given again next season by the Chicago Opera Company in Chicago, New York and Boston.



## THE PSYCHOLOGY OF SIGHT READING

By J. Landseer Mackenzie

THE psychology of reading music at sight has not been sufficiently studied to evoke principles for general application. Moreover this attainment is apt to be regarded as a special gift of the favored few, whereas the fact is that every student should be trained to read music as surely as he is taught to read a book. Naturally some will prove more proficient readers than others, for the same reasons that make them more fluent readers of print, but in the degree to which a person can read anything at all, he has the potentiality of reading music.

### Analysis of Process

The psychological process involved in reading either music or print is fundamentally the same, apart from the difference of technical skill involved in expression, the co-ordination of sense, memory and feeling is identical. The eye takes in the words or the phrase as a whole, which makes an impression in the memory, and the earthen checks up its articulation. When a person is reading aloud or playing at sight with fluency it can be seen that in reality the speaking or playing is from memory, by noticing that in both cases the page is turned before the last phrase or sentence is finished. This clearly demonstrates that the actual expression of reading is accomplished by the memory.

### Psychological Facts

The principal psychological facts to note in reading are, that the eye deals with the future while the ear concerns itself with the present. The eye leads that the ear may follow. The eye grasps the whole, while the ear takes care of the detail. Now if an understanding of these points be applied in musical training it will be found that playing readily at sight can be attained by almost any one who will devote sufficient practice to it.

### Musical Vivisection

It is the reversal of the natural functions of the eye and ear that usually constitutes the stumbling block to people who cannot read music easily. It will be found that this class of people (and among them are many pianists with unusual technical ability) insist first and foremost upon absolute precision and correctness of each note as it comes along, without any consideration of the relationship of one to the other. They will not allow the eye to travel forward to grasp the phrase as a whole, but constrain it to dwell

upon the note that is being played, which means that there is no impression being made upon the memory except through the hearing of what is actually played.

The great hindrance to fluent sight reading lies in this stopping to look at isolated notes in an effort to play them correctly rather than feelingly. If correct notes were the only consideration in music, the playing of them by mechanical means devoid of all expression would be sufficient! They are essential, of course, but if first attention be given to their value and relationship, the chances are that they will be played more correctly than when the whole attention is focussed exclusively upon their pitch value. Each phrase has a specific meaning or feeling, which is the result of the particular relationship of its component notes or words. Taken singly, the notes are meaningless, and the words are apt to have a sense other than that of their present association. Therefore the vital point in reading is the grasp of their relationship.



Photo by Apeda, New York.

MABEL MCKINLEY.

Whose stirring patriotic song, "March On! Americans!" (the American "Marseillaise"), which is reproduced on this page, is published by Leo Feist, Inc. The song is dedicated to the memory of the late President McKinley, the composer's uncle, and is wholly deserving of success, as well as particularly appropriate at this time.

### Method of Practice

The student who wishes to improve his sight reading should take every opportunity of getting acquainted with new music. First and foremost he should insist on putting himself in touch with the feeling of it, by visualizing both its form and structure. He should realize that although the music is unfamiliar to him, he is going to rely upon his memory to play it, and that the eye is the medium through which the impression is made to which his feeling will respond. If the broad outline be first grasped, the details can easily be added by a closer attention afterward.

Before starting to play, the key and measure should be impressed upon the memory, and then the form and emphatic value of each phrase as a whole should be grasped as it comes along. The ear must be focussed to listen attentively to the articulation of each phrase, that the performer may know exactly what he is doing, and whether his expression is in line with his feeling. In short, both the eye and the ear must be trained as servants to the feeling of the music, which is always the paramount consideration.

In short, the fluent sight reader will accustom himself to feel the music of every phrase he sees, and then hear the sound of his own interpretation. Whether the phrase comes out as it should, depends entirely upon the clearness of its original impression upon the memory, and the response of the technical facility. But much of that which is commonly attributed to technical inability may be traced to failure in grasping the phrase as it stands. The golden rule in reading is to take care of the impression, and let the expression take care of itself.

### The Human Element

The student should bear in mind that the human element of feeling is the most important factor in music, and allow his feeling to interpret a new piece of music as freely as one which is already familiar to his ear. The feeling is just as much there in either case, both in the performer and the music, and the unfamiliarity can be bridged by extending sympathy to the meaning of the phrases and allowing the interpretation to work itself out unfettered by preconceived ideas.

### Mental Inhibition

There is no need to regard the ear as the sole avenue for relating the feeling of the performer to that of the music. When we come to think of it, we are more accustomed to using the eye as the avenue for appreciating the meaning of symbols. We do not constrain ourselves to wait until we hear a sentence spoken before grasping its meaning, unless we are very immature or uneducated. Yet such is the attitude of persons who do not allow themselves to read music as readily as they read print. Intelligently musical people who are perfectly satisfied to admit that they cannot play readily at sight are cherishing a mental inhibition, which could easily be removed by recognizing the facts of the case.

Dedicated to the Memory of William M. McKinley

## March On! Americans!

(The American Marseillaise)

Words by  
GRACE MCKINLEY

Music by  
MABEL MCKINLEY

March tempo

The coun-try of my birth, A-mer-i-ca, is you, Fair land of might and  
Last night I had a dream, Of home and those I love, The light in the  
ad lib. till voice  
worth. In life and death we're true, Sweet peace we try to hold, But forced to fight, we're  
win-dow, The moon shone from a-bove. I heard my mother's voice, In ac-cents sweet and  
bold, Cru-sad-ers as of old, A-mer-i-cans, march on! March  
clear, "March on, my son, march on, For you're ten mil-lion strong!"

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REFRAIN (Well marked)

March on, A-mer-i-cans, March on, A-mer-i-cans,  
The call of Vic-to-ry, Leads us straight  
on, We'll fight 'till Lib-er-ty, Stamps out  
all tyr-an-ny, A-mer-i-ca, march on! March  
on! A-mer-i-cans! cans!

# MUSICAL COURIER

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## IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Welcome, Paula May!

Strains from "Molly Darling," "Home, Sweet Home," "Onward Christian Soldiers," played by two industrious cornetists for the sake of the Salvation Army and incidentally for the MUSICAL COURIER, make our editorial work run along on the wings of song this week. Why do all important events take place between our office and the New York Library?

Enrico Caruso made his debut as an opera singer in Naples in 1894 and when the coming season turns into the new year, the time will arrive to celebrate his silver jubilee as an ornament to the operatic stage. Mr. Gatti-Casazza will undoubtedly see that it is fittingly done. Caruso's Metropolitan debut took place on November 23, 1903, when he made a sensational success as the Duke in "Rigoletto."

Our English contemporary, the London Musical News, commenced its fifty-fifth volume with the issue of July 6, and appears in a somewhat smaller shape than formerly, a half-inch having been curtailed from the margin owing to the recent increased rate for newspaper postage in England. London Musical News has borne its war burdens more than cheerfully and the energy, optimism, and determination displayed by the journal are indicative of the sturdy spirit that animates all our British cousins across the sea, in this, the greatest time of trial the Anglo-Saxon peoples ever have known or are likely to know.

Giulio Gatti-Casazza has assured us personally that he would not consider giving Wagner in English because he could not find worthy casts for the performances. We let Henry T. Finck answer him, as he did in last Saturday's Evening Post magazine. After referring to the MUSICAL COURIER's report of the success of Beecham's Wagner productions in English in London, he says:

"These Wagner performances had their success in spite of the fact that no great stars were in the casts. How much better could we do in New York, with such singers as Geraldine Farrar (whose greatest role is Elizabeth in 'Tannhäuser'), Olive Fremstad, Frieda Hempel, Margaret Matzenauer, Louise Homer, Riccardo Martin, Clarence Whitehill, Florence Easton, Schumann-Heink." We could add several names to the list, but merely quote Mr. Finck.

Among all those who have been mentioned as possibilities for the vacant positions as symphony orchestra conductors in this country, the name of Giorgio Polacco has never appeared. Naturally American music lovers, remembering his brilliant work at the Metropolitan and his successes in Mexico, the West Indies and South America, as well as in all the leading European opera houses before the war, think of him only as an orchestral conductor, forgetting that he has won equal success as a symphonic leader in London, Petrograd, Warsaw, Milan, Rome (at the Augusteo), and in several other foremost European cities.

In the death of Gustav Kobbé, who met with a sudden and dramatic death last Saturday, through an hydroplane crashing into the catboat which he was sailing on the waters of the Great South Bay, Long Island, N. Y., the American musical world loses one of its foremost writers and standard authorities. Mr. Kobbé's books on musical subjects, while crammed full of information, were at the same time written with a light, deft touch which made them often as good reading as fiction. He was as well informed on pictorial art as on music, and had been art critic on the New York Herald for many years past.

Congratulations to L. E. Behymer and Sparks M. Berry, who have just secured Edith Mason for prima donna of their La Scala Opera Company. Her season with the Metropolitan Opera Company served to show that she has a voice second to none, and splendid singing talent. She was without doubt one of the most promising young American singers ever to come on the operatic stage. Since then she has become a full fledged prima donna in foreign lands. We, for one, have always regretted that personal reasons led her to resign from the Metropolitan, and shall be very glad to see her in parts more fitted to her abilities than those allotted her in that house.

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad. The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill. The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

Ignace Paderewski, when he threw himself heart and soul into his work for Poland last fall, did a very noble thing; but in doing it, he appears to have thrown over a number of business engagements which had been entered into by his manager and local managers in the faith that his part of the contracts would be carried out. Innocenzio Silingardi, who had contracted with the pianist's manager for his appearance in Porto Rico, Santo Domingo, Venezuela and Guatemala—countries in which the Pole had never played—failing (as he claims) to obtain even a response when he inquired as to the possibility of a later fulfillment of the contract, brought suit for breach of contract, and it will be interesting to see with what outcome.

Some of the young generations that have been enjoying the benefit of the great uplift and vast improvement in public school music instruction brought forth during the past decade or so, are ripening into the age where they soon will constitute our current teachers, performers, composers; or, if they do not become professional musicians, will constitute our

large listening public. The average of musical achievement and musical appreciation has risen to a remarkable degree, and in this development the public school music supervisor must be given a prominent place as one of the vital germinative causes, together with the reproducing machines, the broadened concert field, and the wonderful educational influence of the resident and traveling symphony orchestras. These facts are not new, and they have no particular application at this moment except to emphasize again the true reasons for America's recent musical advance, and to lay the claims of any illegitimate pretender who arrogates to himself the position of the musical savior of our land and endeavors to make capital out of the pose.

As this issue goes to press, the happy news is received that Lenora Sparkes, the Metropolitan Opera soprano, whose unfortunate automobile accident is described on another page, is out of danger and on the way to rapid recovery. This is welcome news to her many friends and admirers.

Carl Fischer, the New York publisher, has just issued the Godowsky "Miniatures," an unique contribution to piano literature which may be called truthfully the apotheosis of the five finger exercise and the sublimation of the teacher-and-pupil piece. The genius of Godowsky has raised these humble handmaids of the pianistic art to an esthetic height of which they never before have even dreamed. The MUSICAL COURIER will soon devote a special article to the "Miniatures."

There is a certain class of high-brow singers who turns up its nose at anything "popular" and would consider the inclusion of a ballad in English in a recital program as something absolutely below its dignity. We respectfully call the attention of this class to the fact that that little known singer, Enrico Caruso, did not consider it beneath him to sing "Over There" (the song for which Leo Feist paid George Cohan, its composer, \$25,000), at his Ocean Park recital last Saturday night. Incidentally the huge audience—about 12,000 persons—went into a genuine frenzy of enthusiasm over it. By this we do not mean to suggest that every singer should put "Over There" in the midst of a serious recital, but we do wish to convey the idea that a few simple, honest ballads with good English words would be appreciated by any audience in this country. Verbum sap.

To a great extent the personnel of the musical profession and its associated branches—the managerial, the publishing, etc.—is made up of ladies and gentlemen with a highly developed sense of honor. Unfortunately there is in music—as in all the other artistic professions—a small percentage who cannot be classed among those mentioned above. Jealousy of successful rivals and even meaner motives move them to say and do things which deserve no better adjective than dirty. Particularly at the present time advantage is being taken of the exposed position of certain German-Americans in the profession—and not only German-Americans, but native Americans and allied citizens of German descent—to attack them in an underhand manner with certain slanderous and malicious reports. Ernestine Schumann-Heink has been the victim of such an attack, the source of which it might not be difficult to trace. Another victim was a manager, a native born American, who had the courage to bring his traducers—neither of whom were Americans by birth—before an assistant district attorney, who administered a hearty lecture to them and warned them that the repetition of such tactics would mean their arrest. Still a third object of attack is another manager, who came to America a few years ago after a long and honorable career in London. Though born in Germany, he had been a British citizen all his adult life and was the mayor of an English town. The best answer to the malicious stories which have been spread by interested parties in the hopes of damaging his business is the fact that he has two sons in the British army at the front. Such underhand methods of unfair competition are bound to react sooner or later on the heads of those who employ them. In the meanwhile the MUSICAL COURIER is glad if it can come to the defence of some of the victims of the unjust and unfounded slanders which have been circulated for purely commercial reasons. Small potatoes, gentlemen slanderers—very small potatoes! And, by the way, very likely to lead you into serious and genuine trouble if you persist in the foul game.



## EIGHT-HANDED LISZT

Liszt was in Paris for the last time in March, 1886, on his way to London. The French comic papers, without malice of course, found in his appearance a great opportunity for caricature. Liszt had spent the better part of his early life in Paris and the Frenchmen always considered him a Parisian artist. They had no occasion to pick a quarrel with a Hungarian. There was no conscious or sub-conscious grudge against him as there might have been had he been a Prussian. The caricature therefore which we herewith reproduce was inspired by nothing but the spirit of fun. Far worse caricatures of French musicians are often found in the Paris funny papers.

"Where can one put such hands as those if not on a piano?"—asks the critic, who classifies Liszt as a "strange specimen of the race of tentaculars, having eight hands reaching four octaves each, making thirty-two octaves in all." We are told



EIGHT-HANDED LISZT.

that Liszt gave up his sword because he found he could do more damage to a piano with his bare hands. "It is not very well known," continues the mock historian, "that the Pope, despairing of making Liszt renounce his piano, his ceremonies, and his works, destined him to be the purgatory of the human race on earth."

This caricature was first published, with others, in *La Vie Parisienne*, April 3, 1886, three months before Liszt's death, which occurred thirty-two years ago, July 31.

## ANTI-MUSIC

We are using the old title as given by Jeremy Collier in his essay on music, which was published about two hundred years ago. Collier was born in 1650 and died seventy-six years later, when Bach and Handel were in their prime and Gluck was a boy. Said he:

I believe it is possible to invent an instrument that shall have a quite contrary effect to those martial ones now in use: an instrument that shall sink the spirits, and shake the nerves, and curdle the blood, and inspire despair, and cowardice, and consternation, at a surprising rate. It is probable the roaring of a lion, the warbling of cats and screech-owls, together with a mixture of the howling of dogs, judiciously imitated and compounded, might go a great way in this invention. Whether such anti-music as this might not be of service in a camp, I shall leave to military men to consider.

The military men did not consider it but the modern composers of symphonic poems did. What advanced orchestrator would be contented merely with lion roars, cat warbles, and dog howls? Bless you, Jeremy Collier, bless you; you were a merry dog in your day, no doubt, but you are as mild as dishwater now. We have long passed the era of warbling cats and howling dogs. Feeble sounds like those would pass unheeded in the boiler factory passages of some of the scores we have partly heard—not having the aural capacity to hear more. Long ears take a great deal of filling, so Mozart once remarked, and he did not arrive on this unmusical planet till Collier had been off it, so to speak, for thirty years. Wind machines, thunder mills, baritone donkeys, Fafners, anvils, blacksmith bellows, steam, church bells, cannon—why, Jeremy, you would be ashamed to read your platitudes about cats and dogs if you could hear the newest of new carnage at Carnegie Hall and listen to all the animals of Noah's ark bellowing and braying and roaring and snarling and barking and howling and coughing and neighing and yelping and whooping and hooting and whining and snorting and brawling

and puling and piping and snoring and whinnying and hallooing and chirping and sneezing and baying, yapping, growling, grunting, croaking, mewling, purring, bleating, lowing, cawing, cooing, cackling, gobbling, quacking, squeaking, clucking, clacking, crowing, twittering, caterwauling, in Aeolian Hall on a Sunday afternoon—at least, that is how our music would sound to your undeveloped ear—you would burn your essay about the terrifying sounds of lions, cats, and dogs.

We doubt very much if your suggested compound of noise would frighten modern soldiers who are used to shells and bombs, dynamite, picric acid, gun cotton, smokeless powder, machine gun rat-tat-tatting, screaming shrapnel, lyddite, nitro-glycerine, and the shock of TNT, and who go to sleep to the lullaby of clanking tanks and the murmur of hand grenades.

Anti-music is a joke these days. The whole world is making noises that are anti-musical, every one of which noises is worse than the warbling of cats and the howling of dogs.

No, Jeremy, your day as a prognosticator of fierce discord is done. You lived in an age of humming birds and droning bees.

## FRENCH MILITARY BAND IN FINE CONCERT

Central Park resounded with the fine and dulcet tones of the French Military Band which is now on tour in the United States, last Friday evening, July 26. All the approaches to the band stand were filled to crowding and there were hundreds who could not get near enough to hear properly the many delicate qualities of the solo players. What the Parisian players thought about the wonderful and wooden bandstand which New Yorkers stand for is not reported. Perhaps the visitors were pleased to note the economy—who knows?

The complete program was as follows:

Overture, "Roi d'Ys" (E. Lalo), English horn, M. Speyer; "Carmen" (prelude and entr'actes), (G. Bizet); oboe solo (M. Speyer) (Guilhaud); Franco-American rhapsodie (Gabriel Parés); overture, "William Tell" (Rossini), Mr. Peyrupueou, saxophone, Mr. Bauduin, flute, Mr. Speyer, oboe; Persian dance (Giuraud); concertino for clarinet (Weber), M. H. L. LeRoy; "Mosaic on Coppélia" (Leo Delibes); "Sambre et Meuse" (Ransky) (French military march); "La Marseillaise" (Rouget de l'Isle), sung by M. Georges Mager; "The Star Spangled Banner." Capt. Gabriel Parés, conductor.

Many of those who spoke French on this occasion appeared to be Frenchmen, but there were some among them who were like the prioress in Chaucer's "Canterbury Tales," who spoke suburban London French "because French of Paris was to her unknown."

## TWO MILLION DOLLARS LOST

It is reported in the daily papers of New York that the authorities have been investigating certain appeals for charitable purposes, and that over \$2,000,000 have been given that have not been utilized for the purposes for which the funds were con-

tributed. It is well to investigate all appeals for money, no matter the object. Unless names of well known persons are given in these appeals, and these persons can be approached for information, it is well to be cautious. New York is so large that many schemes are engineered that have for their objects the appropriating of money contributed for charitable or other purposes. It may take a little time to make these investigations, but a telephone inquiry will generally clear any doubts that may arise through unknown names, or the lack of names. Intelligent charity is the only kind with real value.

## SAFETY FIRST!

Have any MUSICAL COURIER readers received a little four page folder purporting to come from "Music Lover's Club No. 1 of New York. Headquarters organizing committee, Room 825, Carnegie Hall, New York"? The MUSICAL COURIER got hold of one of them, and immediately set out to investigate, moved to do so by the fact that no name appeared anywhere on the four pages of the circular. Anonymous circulars inviting trusting music lovers to pay a membership fee of \$5 (payable in advance, of course) and club dues of \$10 per year—\$12 if you preferred to pay it at \$1 per month—are *per se* objects of interest. It always is well to take some care as to anything that is sent out without names, and while there may be objects of association gatherings that may be good in their intentions, yet it is well to be sure. The MUSICAL COURIER did not send in its \$5 for membership after investigation, nor did it arrange to become a member and pay its membership fee upon the instalment plan of \$1 per month. Others who investigate may feel just as did the MUSICAL COURIER, and that is what this paper would advise—investigate, each for yourself. This may bring about the same cautious feeling that beset the MUSICAL COURIER through its investigation, and yet all may not be true that caused this feeling of "safety first," and always there should be that giving the benefit of the doubt. If all is perfectly proper, however, an investigation will set right any mistake that might be made, and, then, the names might appear upon the circulars sent out as a matter of good faith. But some have a reason for not using the name, not on account of anything that might be inferred, but through innate modesty, which always must be respected. During these times it is well to conserve the \$5 bills. One will buy a Saving Stamp, and then some.

Leopold Godowsky's first Pacific Coast master class has just ended its session at Los Angeles and it was "a tremendous success, artistically, educationally and financially" as a letter from California to the MUSICAL COURIER says; which was exactly what everybody who knows Godowsky and his able western managers expected. The second class has now begun in San Francisco and will be followed by a third in Portland, Ore. So satisfactory has the experiment been that next year the Coast is likely to have master classes in violin and singing under the same management in addition to the piano master classes.

Alberto Jonás, whose remarkable series of lessons on Chopin, recently published in the MUSICAL COURIER, is among the most important contributions to Chopiniana, will reappear in these pages early in September with another lesson, this time on Mozart. Professor Jonás' tremendous breadth of information and his prescient comments and notes give an unique value to his writings, which have a touch quite distinct from that of any other writer on similar subjects.



MOVIE OF A MAN AT A BANQUET.  
Briggs in the New York Tribune. Reproduced by permission.

## THE BYSTANDER

### Emma, the Chorus Girl, and Other Young Ladies

Since the fashion in elevator attendants changed last fall, the alleged weaker sex replacing the constantly varying succession of dusky gentlemen who were wont to turn the handle that coaxes the cage up and down the shaft of my apartment house, we have had a kaleidoscopic procession of said weaker sex ranging from ladies of comfortable middle age to girls with their hair scarce up. With hardly an exception, they have been equally bad. From the whole long line—and it has shifted with the rapidity and unsubstantiality of the flicker of a moving picture film—only one stands out. Perhaps her slightly red hair helps to recall her, but I really think it is because she was so conspicuously better than the others. Her name was Emma and it may be the fact that she was born in Belgium made her more of a success at the job than the altogether too independent, neglectful, young and free American citizens who generally encumber it.

By the way, we have two girls. One runs the telephone and one the elevator—supposedly. But after any couple has been there long enough to get really acquainted and to have a lot to gossip about, the telephone girl is very apt to quit her desk and ride up and down with the elevator girl, so as not unduly to interrupt their conversation. I wonder if this phenomenon is common to the profession—is it?

However, to return to our Emma. Emma was a paragon. Polite, prompt and pleasant, she was just the sort to delight the heart of the man who invented the saying that "the voice with the smile is the voice that wins." Upon her and her success as an elevator girl could be hung the editorials of a half dozen magazines on business efficiency, and though no prize beauty, she was tall, lithe and alert, with a very bearable face of a clean, wholesome type—distinctly good to look upon, in fact.

And then one day Emma was not. Going out in the morning I was conscious of her absence, but laid it to her late arrival. When she was not there on my return, I inquired if she were ill. No, Emma was not ill.

"Has she left, like all the rest?"

"Yes."

"Why?"

"Emma's going to be a chorus girl!"

Now, what do you think of that? Over night, with one grand salto-mortale, flip-flop out of a trade—for Emma

was not even to be classed as a skilled laborer; anybody can run that elevator; even I can—into a profession! Promoted from wage-earner to artist by two words, uttered by some man who was able to appraise at sight the charms and abilities which it had taken weeks of elevator trips to make me fully realize—a man, I'll wager, who sat in his shirt sleeves with his feet on his desk and smoked a bad cigar, for I'm sadly afraid that Emma has landed in a burlesque company. Her former companion in the elevator crime said the name of the company was "The Twentieth Century Girls" or somethin' like that, and I doubt very much if "The Twentieth Century Girls" are to be found in any Almanach de Gotha of the stage.

Speaking of chorus girls, I wonder if there are more of them in this world than there used to be? On those occasional unpleasant mornings when both duty and inclination call me down town unusually early—that is, unusually early for me; I don't mean 7 a. m., of course—I patronize the elevated railroad, which is the pleasantest means of communication the city affords. Heaven defend us from the subway in busy hours! And on the elevated there travels at those hours a numerous delegation of what I can only suppose to be chorus girls. I have been out of regular office work for some dozen years or so, but in the days before that the girls who worked in offices looked very different. Perhaps the fashion has changed radically since then—as it has in the case of elevators—and it may be that the stenographer today must be arrayed like unto the lilies of the chorus field. What I cannot fail to admire is the spirit that drives a young lady out of bed one or two hours earlier than necessary, for the devotion of at least that amount of time is absolutely obligatory to produce some of the marvelous effects to be witnessed. One expects the wonderful creatures suddenly to gather together in the aisle of the car and burst into song with appropriate gestures and steps. Surely they cannot be intended for serious work in an office or store, these gorgeous beings, whose outward aspect cries for the boards and the footlights and whose mouths seem made but to troll:

We are the merry villagers . . .

But Emma in the burlesque chorus—! Just to get my mind off the sad thought, I shall end with a true story of an incident that happened the other day in Ditson's New York store. A customer came in and demanded "Elégie" by Mendelssohn; after the clerks had assured her that the only comme il faut "Elégie" was by Massenet, and she had as stoutly insisted that her "Elégie" was by Mendelssohn, it was genial friend Priaux who guessed that what she really wanted was "Elijah" by Mendelssohn—and guessed right, too.

BYRON HAGEL.

tival; Elizabeth Faulkner, head of the Faulkner School, and Georgene Faulkner, who has written many stories for children, and who is well known as the "story lady."

### Julia Waixel

On Friday afternoon, July 26, Julia R. Waixel, of New York, died at a private sanatorium in Stamford, Conn. Her death was undoubtedly due to a breakdown caused by worry over her daughter, Gertrude, whose promising career as a singer, which had opened with great success, has been interrupted by a serious illness from which she still is suffering.

Mrs. Waixel was well known in musical circles as an accompanist and coach, and had numbered many of the Metropolitan Opera singers among her clients. She was a native of Chicago, and came to New York about a dozen years ago. Her body was sent to Chicago for burial.

### Willis L. Ogden

Willis L. Ogden, former civil service commissioner during the first administration of Mayor Low and one time lieutenant colonel of the Twenty-third Regiment, N. G. N. Y., died yesterday at his home, 73 Pierrepont street, Brooklyn, in his seventy-sixth year. He was born in Philadelphia, and for the last thirty years has been engaged in business in this city.

Mr. Ogden was prominent in business life, a director of several banking institutions and president of the Brooklyn Academy of Music.

### Dr. Joseph H. Gilmore

Dr. Joseph Henry Gilmore, author of the famous hymn, "He Leadeth Me," died at Rochester, N. Y., on July 23, in his eighty-fourth year.

He was professor English at the Rochester University from 1867 until 1908, when he retired. Professor Gilmore was the author of several books, including the "Chautauquan Text Books of English Literature." He was the son of Joseph Albee Gilmore, Governor of New Hampshire in 1863.

### Marcosson's Twentieth Season at Chautauqua

Sol Marcosson, the Cleveland violinist and pedagogue, gave the first of a series of four violin recitals in Higgins Hall, Chautauqua, N. Y., on July 16. The second occurred on July 23, the third on July 30, and the fourth is scheduled for August 6. This is Mr. Marcosson's twentieth season at Chautauqua, and as usual he is delighting his audiences with well balanced programs, artistically rendered. The accompaniments are played by Mrs. Marcosson, and add much to the success of the recitals.

### Lillian Heyward Engaged for Chautauqua

It is announced that Lillian Heyward has been engaged as soprano soloist for the Chautauqua season at Chautauqua, N. Y., under the direction of Professor Alfred Hallam. Miss Heyward is to fill the vacancy caused by illness of the present soprano.

## I SEE THAT—

Haensel & Jones have announced that Mme. Schumann-Heink will be under their management beginning January 1, 1919.

The Pictorial Review has established a music department to begin this fall, which will be in charge of Charles D. Isaacson, who has edited the New York Globe's "Family Music Page" and the Theatre Magazine's music department.

Hartridge Whipp believes that a singer's first responsibility is to take proper care of his vocal organs.

Laurence A. Lambert, general manager of the Ellison & White Music Bureau, with headquarters in Portland, Ore., will be a visitor in New York early this month. Rudolph Mayer, a son of Daniel Mayer, has been gazetted a captain of the Royal Field Artillery, "Somewhere in France."

The La Scala Opera Company, with Edith Mason, Tamaki Miura and Gaudenzi, will revisit San Francisco next winter.

Tyndall Gray, San Diego representative of the MUSICAL COURIER, and president of the piano firm of Gray & Maw, has enlisted in the United States Army.

An announcement has been made by Haensel & Jones to the effect that Florence Easton will be under their management.

Frieda Hempel's husband, William B. Kahn, had a birthday party this week.

Fannie Bloomfield-Zeisler is seriously ill in Chicago.

Adefa Bowne Kirby, soprano, has raised \$1,000 all told through her singing for war charities.

W. H. Wylie, Jr., tenor, who is in the U. S. M. C. A. service, paid a visit to the MUSICAL COURIER offices this week.

The annual faculty recital of the Chautauqua Institute, Chautauqua, N. Y., took place on Friday evening, July 19.

A \$20,000 bandstand is being erected in Lakeside Park, Oakland, Cal., in memory of Park Director James P. Edoff.

Fay Foster's "The Americans Come" was recently sung by Marcella Craft at a Red Cross concert in California.

Bruno Huhn, well known choral director of New York, is spending a pleasant vacation in East Hampton, Long Island, N. Y.

Paul Althouse, tenor of the Metropolitan Opera Company, recently rendered a program at Knoxville, Tenn., which made his seventy-ninth appearance this season.

Cleofonte Campanini has re-engaged Warren Proctor, the well known tenor, for next season.

On Thursday, July 25, the competition for the prize song poem, "The Marne," closed.

Francis MacLennan, the tenor, is to be under the management of Haensel & Jones.

Ernest Macmillan, an English musician, took his music degree from a German internment camp, and was awarded the degree of Musical Doctor, Oxford.

The American tenor, Carlo Hackett, has scored a success in Buenos Aires, South America.

Reinald Werrenrath has again been the inspiration for a new patriotic song, entitled "I Want to Go Back to Blighty," written by Lieut. William B. Davidson.

Among other dates, Arthur Shattuck has been re-engaged for Dayton, Ohio, and Peoria, Ill.

Frank Darvas, formerly an instructor at the Institute of Musical Art, New York, has enlisted in the United States Army.

Mrs. H. H. A. Beach gave a program of the works of the Allied composers at the Peabody Institute, Peabody, Mass.

Rosa Raisa achieved a signal success in the opera, "Norma," at the Teatro Colon, Buenos Aires, South America.

Ernesto Berumen never loses an opportunity to do "his bit" for the cause of the Allies.

Don Lorenzo Perosi has recovered from a severe nervous affliction and is again at work.

Fannie Bloomfield-Zeisler, the distinguished American pianist, is seriously ill at the Michael Reese Hospital, Chicago.

Bruno Huhn is spending his vacation at Hunting Inn, East Hampton, L. I., N. Y.

W. Gus Haenschen, the composer, has enlisted in the United States Navy.

Edith Mason has been engaged for principal soprano roles with the La Scala Opera Company.

Paderewski has taken the Avon, N. J., cottage of the pianist, Alexander Lambert, for the months of August and September.

Carl Richard Stasny, the pianist-instructor, has severed his connection with the New England Conservatory of Music.

The big Red Cross concert at Long Beach, L. I., N. Y., has been postponed until August 9.

Lenora Sparkes is recovering well from the effects of her unfortunate automobile accident last Sunday.

Richard Buhlig has been added to the staff of the Institute of Musical Art, New York.

Lillian Heyward has been engaged as soprano soloist for the Chautauqua season.

A baby girl, Paula May, was born to Mr. and Mrs. Alvin L. Schmoeger on July 28.

On June 27, 1918, the Missouri Federation of Musical Clubs was organized.

Edward I. Horsman, Jr., former music critic of the New York Herald, has passed away.

Enrico Caruso is soon to celebrate his silver anniversary as an ornament to the operatic stage.

The American musical world loses one of its greatest writers in the death of Gustave Kobbe, who had been art critic for many years on the New York Herald.

Impresario Silingardi has brought suit against Paderewski for \$50,000.

V. H. S.

## OBITUARY

### Edward I. Horsman, Jr.

By a peculiar coincidence, Edward Imeson Horsman, Jr., of New York, who was for several years music critic of the New York Herald, died at his summer home in Summit, N. J., last Saturday afternoon within an hour or so of the time when Gustav Kobbe, also associated for many years with the Herald as its art critic, was killed at Bayshore, L. I.

Mr. Horsman had been in the best of health apparently, coming to his New York office each business day except Saturday, which he gave up to country life and work in his "war garden," as he called it, of which he was very proud. His wife was standing near him when, without any warning, Mr. Horsman fell forward and died instantly.

Born in Brooklyn, the only son of the family, he entered St. Paul's School, Garden City, and was graduated in 1890. He joined his father in the wholesale toy business the latter had founded and carried on for many years in lower Broadway, but found time also to study music in the United States and abroad, particularly the organ. Perfecting himself in that branch, he became organist and choir master at St. Ann's Church in 1898. Later he held similar positions with St. Luke's Church and St. Andrew's Church, Harlem, all the time carrying on his business. He was music critic for the Herald from 1901 to 1906.

His musical compositions covered a wide range. His first offerings included anthems, recital pieces and selections for church services. Of late, his efforts had been devoted chiefly to the composition of songs ultra modern in character, the best known of which probably is "The Bird of the Wilderness," which has been sung in concert by some of the leading singers of the world. His patriotic chorus, "Stand, Stand Up, America," to which he wrote his own text, was sung under his direction by Walter H. Hall's Columbia Chorus last season in Carnegie Hall.

Mr. Horsman was a friend of young artists, and had aided many to pursue a musical career. He leaves a widow, who was Ethel Hull Herrick, of New York. The funeral took place at his late home, 152 West Fifty-seventh street, Tuesday, at 11 a. m.

### Mrs. Samuel Faulkner

Mrs. Samuel Faulkner passed away at her residence, 4746 Dorchester avenue, Chicago, last Friday, July 19. Mrs. Faulkner came to Chicago as a bride in 1857, and had lived in that city ever since. She was the wife of Samuel Faulkner, a pioneer wholesale grocer. Mrs. Faulkner was eighty-five years of age. Besides Mr. Faulkner, who is now almost ninety years old, the deceased is survived by a large family, including, among others, Anne Faulkner Oberndorfer, the well known lecturer and at the present time Western representative of the National Bureau for Advancement of Music; Mrs. William Rogers Chapman, president of the New York Rubinstein Club and wife of the distinguished conductor and founder of the Maine Fes-



## THE WEEK AT RAVINIA PARK

"Lakme," with Mabel Garrison in the Title Role, and "Manon," with Claudia Muzio, Prove the Features of the Week

Ravinia Park, Ill., July 27, 1918.

Delibes' "Lakme," with Mabel Garrison in the title role, was given before six thousand people on Saturday night. The plot of the opera transports the listeners to India, and certainly the tropical atmosphere was there on that very night. "Lakme" has been given so often in Chicago that it was remarkable to read in the various dailies a short synopsis of the plot, and it was even more remarkable to notice that several of the daily scribes at this late date found a marked resemblance in the plot between Delibes' "Lakme" and Puccini's "Madam Butterfly." Suffice it here to say that Miss Garrison sang superbly the music allotted to the title role and that she won rapturous plaudits after the famous "Bell Song."

Leon Rothier was Nilakantha, and a better one has never been heard or seen in these surroundings. Here is a singer who never sacrifices his art with the desire of making a cheap effect. He lives the part, and thus his delineation of the role is not only traditional, but is also marked by a touch of personality. Besides, Mr. Rothier is the possessor of an uncommonly good voice, which he knows how to use to best advantage. His Nilakantha will long live in the memory of those who were fortunate enough to witness the performance.

Sophie Braslau essayed the part of Malika, in which she won distinctive success. Especially noteworthy was her singing in the duet with Mabel Garrison in the first act, which made one of the real hits of the evening. Orville Harrold was the Gerald, a role which has been a stumbling block for many a great singer, as it is written for a very light tenor, even though the score at times demands a robust tenor. Though Mr. Harrold has found many roles more to his liking, he nevertheless shared with the other principals in the success of the evening.

To Richard Hageman, however, first honors go, as he directed with his customary mastery, bringing out all the beauties contained in the melodious score and giving with his orchestra able support to the singers. Commendatory words are not amiss for the stage director, who since the beginning of the season has brought out mise en scene well deserving mention.

## Sunday Afternoon Concert

On Sunday afternoon, the regular Sunday concert by fifty men of the Chicago Symphony Orchestra directed by Richard Hageman brought out an audience that ranked into the thousands. Likewise, Muzio and "Pagliacci" packed the theatre on Sunday evening. The star was surrounded by the same cast heard in a previous performance, including Messrs. Kingston, Picco, Daddi and Marr.

On Monday evening, Hageman again directed a symphonic concert, in which the orchestra was assisted by Harry Weisbach, its concertmaster. On Tuesday evening, "Cavalleria Rusticana" was repeated with Claudia Muzio, Sophie Braslau and Morgan Kingston. The Wednesday evening bill was "The Barber" with Mabel Garrison, Orville Harrold, Millo Picco, Leon Rothier and Francesco Daddi. On Thursday afternoon the orchestra presented a children's program.

## "Manon," Thursday Evening

Another enthusiastic audience greeted Claudia Muzio in a new role, that of Manon. Miss Muzio has been heard in many different roles since the beginning of the season, and her versatility is, to say the least, astonishing. As the heroine in Massenet's masterpiece she proved beyond doubt her claim as one of the greatest French singing actresses. Even though Miss Muzio is an Italian, she is no doubt as much at home in the French repertoire as she is when singing operas written by Italians. Her comedy was highly entertaining, and in the first act, while in the St. Sulpice scene, she was coquettish, alluring, fascinating, winsome and altogether irresistible. No wonder Des Grieux fell before such a passionate Manon. Chicago has heard the best Manons this country and Europe has produced, but

none, not even Hulbronn, who impersonated the title role at its first performance in Paris, reached such heights of perfection in this role as does Claudia Muzio. Not only does she act the role as only a Rejane, Bernhardt, Duse, Barrymore or any other great light on the legitimate stage, but vocally also she was admirable. Miss Muzio, who scored a triumph at the opening of the season as a dramatic soprano in "Aida," and who has duplicated that success in roles such as Tosca, as Nedda in "Pagliacci," and as Marguerite in "Faust," essayed a role generally given to a like lyric soprano, and her voice fitted her action as the proverbial glove. Miss Muzio was regal to the eye. No wonder that the North Shore flocks to Ravinia Park whenever she sings. Vocal students, as well as those learning dramatic art, vocal teachers and operatic aspirants, should also be there whenever this artist sings, as they would have reason to feel repaid for the little journey between Chicago and Ravinia. The star was surrounded by an exceptionally good cast.

Orville Harrold distinguished himself as Des Grieux. He sang, exquisitely his solo at the end of the second act, and acted the role handsomely. He made a big and legitimate hit. Graham Marr was an uncommonly good Lescaut, and Leon Rothier was a dignified, gentlemanly D's Grieux, the elder. Richard Hageman brought out all the beauties of the melodious score, which he conducted with great discretion and efficiency. The popular conductor shared equally with the artists in the success of the night.

R. D.

## Fremstad to Sing at Bridgton Festival

Bridgton, Me., is to have its annual festival on August 6 and 7. The event is the center of interest for miles around owing to the announcement that Olive Frem-



OLIVE FREMSTAD.

Snapped after a row across the lake at Bridgton, Me., where she is spending the summer.

stad will appear on the last day, August 7. Other soloists will be Alice Nielsen and Alice York.

Mme. Fremstad is spending her summer in Bridgton and writes: "We are very simple folk, but sometimes simplicity is refreshing."

## Ornstein Stirs Up Deer Isle

The quiet which generally reigns supreme at Sylvester's Cove at the extreme end of Deer Isle, Maine, is being disturbed, so it is said, and those seeking rest from city noises are fleeing from the proverbial quiet of the Cove to other parts of the island. The explanation is that Leo Ornstein, not satisfied with eight to twelve hours' work in his Forty-second street studio in New York City, has transferred his almost incredible activity to the place where he went to rest.

## PADEREWSKI SUED FOR \$50,000

Impresario Silingardi Claims Damages for Breach of Contract

In August, 1917, Innocenzio Silingardi, impresario, who has directed operatic enterprises in the West Indies, Central and South America for many years past, signed a contract with Charles A. Ellis, of Boston, then manager of Ignace Paderewski, the pianist, by which the latter was to play fourteen concerts in Porto Rico, Santo Domingo, Venezuela and Guatemala during the months of February and March 1918. Paderewski was guaranteed \$1,500 per concert, with a percentage in addition of any receipts in excess of \$2,500 per concert. Silingardi was required to deposit a certain sum, representing a large portion of the guarantee, in a New York bank before Paderewski sailed from this country. There was a clause providing that Paderewski should have the privilege of cancelling the contract on thirty days' notice in case of his illness or of his departure for Europe, where he thought that his activities in behalf of Poland might call him. Before the time arrived for the fulfillment of his contract, the pianist withdrew from it—as he did from all others—on the plea of his imminent departure for Europe; but he has not yet started to cross the Atlantic, as a matter of fact, nor does he show any signs of doing so. Mr. Silingardi accepted his notice in good faith and notified the local managers that he was obliged to cancel the dates because of Mr. Paderewski's departure for Europe. The local managers also accepted the excuse, but as time went on and Paderewski did not leave America, Mr. Silingardi, so he says, was the object of their reproaches for having misled them in regard to the Pole.

He states that in order to clear himself he wrote to Mr. Paderewski's former manager, asking that he be repaid the actual money which he had laid out in promoting the tour, as he had traveled to all the countries mentioned above, as well as to and from New York. Without doubt Mr. Ellis, who was no longer Paderewski's manager, as the pianist had entirely withdrawn from concert work, turned the letter over to Paderewski. In any case, Mr. Silingardi claims to have received neither an acknowledgment of nor reply to his letter. After waiting a while he brought the present suit in the Supreme Court of New York State.

## Soder-Hueck Baritone's Good Work

Walter H. Mills, the baritone, a typical Soder-Hueck studio product, has been singing a great deal in the last few months for the soldiers in the camps near New York and with unusual success, as is testified to by the following letter, given him by the associate secretary of the Y. M. C. A. Commission for Training Camp Activities:

Walter H. Mills, baritone soloist of Brooklyn, N. Y., has done work for us in the Eastern Department. We have had several good reports from the camps he has visited. One of them follows from Aviation Field, Hempstead, L. I.:

"Successful program. Mr. Mills has a very able baritone voice and got excellent attention. Of course these artists give the higher type of performance. Mills sang most exceptionally."

Such a report as this means more than we can say, for it comes from an entirely disinterested party. Use him whenever you can get him. We will stand behind in anything he does in the way of entertainment.

## Adela Bowne Kirby Collects \$1,000

Adela Bowne Kirby soprano, recently sang at the following places: Boston, Mass., July 3; Gloucester, Mass., July 5; Marion, Mass., July 7. In June, she sang two Sunday evenings at the Steel Pier, Atlantic City, and during the Red Cross drive appeared at the Prince George Hotel, New York. After her singing, she, personally, collected \$268. Mrs. Kirby has been an extremely active worker for war charities and has collected over \$1,000 all told through her singing. At the St. George Hotel Red Cross concert, the commander of the battalion of death, Mme. Botchkorova, from Russia, was in attendance, and Mrs. Kirby received an enthusiastic endorsement of her singing.



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CELEBRATING FRENCH INDEPENDENCE DAY AT AN AMERICAN MILITARY POST, JULY 14, 1918.

French "Independence Day," July 14, was celebrated generally throughout the United States, and special patriotic exercises marked the day at all the United States Army camps. Alma Gluck, the soprano, took a leading part in the celebration at Fisher's Island, N. Y., where she gave a program of French songs before an audience that numbered several thousand. Mme. Gluck is shown in the accompanying picture with a group of the officers and men, standing beside her husband, Efrim Zimbalist, the violinist. Colonel Whitney is to be seen standing at the right of the soprano, and to the left of Mr. Zimbalist are Colonel Dorsey and Chaplain Meserve.

## CONSTANTIN NICOLAY PLEASES ST. LOUIS AUDIENCE

W. Gus Haenschen Enlists—Musicians' Mutual Benefit Association Drops Aliens

St. Louis, Mo., July 26, 1918.

Constantin Nicolay, Greek bass-baritone of the Chicago Opera Association, was the principal soloist of the evening on Thursday night, July 25, at a Greek fête given at the country home of Demetrius Jannopoulos for the relief of the war sufferers in Asia Minor. Mr. Nicolay gathered a host of St. Louis admirers when he sang last summer in "Aida" at the Municipal Theatre. He was in excellent voice last night, and his solos from Verdi's "Don Carlos" and the "Air du Tambourin-Major," by Ambroise Thomas, were entirely enjoyable. Mrs. Hector M. E. Psamezoglou sang with flute obbligato the florid aria, "Les Noces de Jeanette," by Masse. There were readings by Bessie Bown Ricker and George Ravold, and one of the most charming features of the program was the classic Greek dances arranged and beautifully performed by the students of Alice Martin. The lawn with its long rows of Lombardy and silver poplars was an ideal setting that needed only the final touch lent by the moon and the breeze of a summer night.

### Haenschen Enlists

W. Gus Maenschen, musician and composer of the "Moorish Tango," which was featured in the Ziegfeld Follies a few years ago, has enlisted in the United States Navy, and will report for duty at a Brooklyn engineering school on August 1. Haenschen is a graduate of the engineering school of Washington University.

### Musicians' Mutual Benefit Drops Aliens

The decision of the Musicians' Mutual Benefit Association to make the organization 100 per cent. American has caused the temporary suspension of a number of memberships, until such time as the holders can change their present status of alien enemy to full fledged American citizen. Most notable among the men affected is H. Max Steindel, solo cellist of the Symphony Orchestra. Mr. Steindel, who rejoined the orchestra last fall after an absence, appeared several times as soloist at the "Pop" concerts, and gained a large and enthusiastic following by the excellence of his work. He has also appeared at many private concerts during the season and is one of St. Louis' most popular younger musicians. Mr. Gecks, president of the association, expressed the wish that Mr. Steindel would, before the beginning of the coming season, be able to establish himself as an American citizen and thus resume his position of last year. Z. W. B.

### Marion Martin, Contralto and Voice Specialist

Marion Martin, the contralto and vocal specialist, has had most unusual opportunities, both in her own instruction and in public singing. That she has made the most of them is not only evident by the way she sings, but the way her pupils sing. In connection with her professional work she has written articles on voice production which the New York Herald and the Ladies' Home Journal have printed. Her specialty is undoubtedly the placing of the voice where nature intended. Many pupils have come to her for this, and she has produced voices of unusual beauty

after correct placement. Another strong point is interpretation, which the present writer has frequently noted, in comment on her singing and teaching. Her students not only realize the songs and their meaning, but know how to make their hearers share in this realization. Her song recitals in various parts of the land have brought her generous press and public comment, endorsing what her teachers predicted for her.

She has appeared with the Metropolitan Orchestra (conducted by Nahan Franko), at Madison Square Garden, given recitals in Boston, Bar Harbor, Newport, Park Hill, and sung in concerts in London and its suburbs, more especially at Albert Hall, Queen's Hall, Crystal Palace, etc. A notable appearance was her singing in oratorio, in the centenary performance of "Elijah," with the London Philharmonic Orchestra and chorus of 1,000, at Leicester, England; another was in "The Messiah," in Rochester, England, with the oratorio society. She also toured Scotland with notable success. She produced three operas at Park Hill, and one with fine success in Lynchburg, Va., her temporary domicile. Her students' recitals there have attracted universal public and press praise. She has been persuaded to remain in that city another season, but wishes to be considered as of the metropolis, since she plans to return there at an early date, when she will establish her own vocal school, with dormitory connections. Programs given by Miss Martin (in Lynchburg as recently as May), show a fine sense of artistic effect, containing standard old airs, and songs by moderns in English, French, German, and Italian. Some of her most successful singing is heard in the arias from "Samson and Delilah," "O Don Fatale"



MARION MARTIN,  
Contralto.

(Verdi), etc. Her distinct enunciation and pleasing stage presence are remarked always by press and public. In this connection it is interesting to note the remarks of leading critics of England and Scotland:

"Marion Martin possesses a contralto voice of rich mellowness and flexibility," said the Dumfries Galloway Standard. "Her solos were rendered with telling power and effect."

"Marion Martin is one of the finest contraltos we have heard for some time. She has a voice of great depth and volume and articulates with rare distinctness."—London Musical Courier.

"Marion Martin, the only vocalist present, is a contralto of the first rank. She possesses a voice with a purity of tone and volume rarely to be found so happily combined: both high and low registers were under such control and her enunciation so perfect that a better performance could hardly be wished for."—Bromley Chronicle.

"Marion Martin possesses a powerful musical voice of high culture, and she delighted her audience with her finished interpretation. Although it is very unusual to give encores in an oratorio, her charming rendering of the immortal air, 'Oh Rest in the Lord,' called forth an irresistible bis."—Leicester Midland Free Press.

"Marion Martin succeeded in arousing the audience to genuine enthusiasm. She has a rare contralto voice, and sang with much taste and feeling. Her careful and artistic rendering of the solos, 'O Thou that Tellect,' 'He Shall Feed His Flock,' and 'He Was Despised,' secured her well deserved applause."—Rochester Observer.

"Marion Martin, who gave a vocal recital at Bechstein Hall yesterday afternoon, is gifted with a fine contralto voice of wide compass and rich quality, over which she has wonderful control. Her fine production gives her tones, especially in the middle register, a most sympathetic quality. That Miss Martin has the dramatic instinct was made manifest in her splendid treatment of Donizetti's 'O mio Fernando,' from 'La Favorita.' The artistic handling of the group of Brahms' songs was especially appreciated."—London Times.

## MISSOURI FEDERATION OF MUSICAL CLUBS ORGANIZED

St. Louis, Mo., July 28, 1918.

The Missouri Federation of Musical Clubs was organized June 27, 1918, in the parlors of the Mercantile Club, amid great enthusiasm and fine fellowship elicited by the wonderful spirit of the chairman, Mrs. William D. Steele, of Sedalia, Mo. Mrs. Steele organized the federation, being director of the educational department of the N. F. M. C., upon the authority of Mrs. Ochsner, national president.

The following officers were elected: President, Mrs. Joseph H. Rodes, Webster Groves; first vice-president, Cora D. Lyman, Kansas City; second vice-president, Jessie L. Gaynor, Webster Groves; third vice-president, Mrs. Joseph W. Folk, St. Louis; treasurer, Mrs. Milton Tootle, St. Joseph; auditor, Mrs. C. L. Allen, St. Louis; recording secretary, Mrs. James B. Gantt, Jefferson City; corresponding secretary, Alice Pettingill, St. Louis; member No. 1 executive board, Mrs. William D. Steele, Sedalia; member No. 2 executive board, Mrs. August F. Dusing, of Kansas City.

The business meeting was followed by a social hour at luncheon, and the first meeting will be held in Kansas City, where the club will be the guests of the Kansas City Musical Club. The State contest of young professionals, which is one of the departments of work in the National Federation, will be a feature of the meeting.

Mrs. Steele found St. Louis in an apathetic attitude toward the national body, also indifference toward organization, but after the national was presented in Mrs. Steele's clear, concise and enthusiastic manner, all present joined at once and the club presidents presented their clubs for affiliation, and messages were wired to the West, East, North and South that St. Louis was at last awake and that her influence would be felt all over the State and country. The organization is considered a wonderful combination of powerful personnel and optimism, and great things are expected to be accomplished. A drive for individual members by the national body has been launched, about which the secretary will be glad to give information. Every musical club in Missouri and every musical organization has been invited to become a member of the federation and to join in the upbuilding and carrying forward of music in that State.

ALICE PETTINGILL,  
Cor. Secretary Missouri F. M. C.

### Elizabeth Gutman's Western Tour

Elizabeth Gutman recently made a successful tour of the leading Western universities, under the auspices of the Intercollegiate Menorah Association, a society for the promotion of Jewish culture and ideals. Miss Gutman appeared at the Ohio State University, Columbus, on May 7; University of Chicago, May 9; University of Wisconsin, Madison, May 10; University of Michigan, Ann Arbor, May 12, and University of Cincinnati, May 15.

The entire program of the recitals consisted of Yiddish folksongs, which Miss Gutman grouped according to the character of the various songs. There was everywhere a great general interest in these concerts; nor was the interest sectarian. Capacity audiences greeted Miss Gutman, and these were typical of any university gathering.

The artist was selected as the ideal propagandist for introducing this phase of song literature in the West, and her success surely justified her sponsors. Her audiences seemed insatiable in their desire for more of these songs, and to her program of twenty-two numbers she everywhere had to add encores. There has been so much enthusiasm among the members of the Menorah Association concerning Miss Gutman's concerts, that the heads of the society have re-engaged her for appearances at Eastern Universities in the early fall. This will be her third re-engagement with this society since she sang first for them at their annual conference in New York, in December, 1917.

Among the recent musical events of interest in Baltimore was the singing by Elizabeth Gutman of the "Marseillaise" at the opening of the War Camp Community Hotel for enlisted men. The speakers on the occasion were Brigadier General Gaston, in command at Camp Meade; Hon. James Preston, mayor of Baltimore; Judge Morris Soper, the head of the War Camp Community Activities for Maryland, and Sergeant Preston Gibson, explorer, writer and winner of the Croix de Guerre, who has just come back from several years in the trenches to enlist in the American Marines. Sergeant Leary, baritone, stationed at Fort McHenry, represented the enlisted men musically. Miss Gutman ended the program with a stirring

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ring rendition of the "Battle Hymn of the Republic." This singer is ceaseless in her patriotic activities under the auspices of the War Camp Community Service. She recently gave a recital in connection with William Horn, the baritone, at the Aberdeen Proving Grounds.

Sometimes it must be very difficult to give concerts in such a place, where the guns boom more incessantly than on the western front; but luckily there was a lull just before Miss Gutman started to sing, which she remarked "showed great consideration on the part of the War Department." Camp concerts are always fraught with difficulties and adventures, and on this occasion Miss Gutman and her party partook of supper at the army canteen. However, the pleasure the boys get and their unbounded enthusiasm compensate for all inconveniences.

Hospital singing also claims much of Miss Gutman's time. She is a regular visitor in the wards of Base Hospital No. 2, where she has many friends among the boys and nurses.

## REDPATH CHAUTAUQUA AT NORWICH, N. Y.

Norwich, N. Y., July 27, 1918.

That great American institution, a kindergarten for grown ups, the Redpath Chautauqua, finished the third consecutive season at Norwich, N. Y., the past week, leaving behind lasting impression of its influence for good. In no derogatory sense is the word "kindergarten" used, but rather to define its place; it truly teaches while amusing, and that is exactly a kindergarten's function. Music of various kinds, lectures, a play, readings, and the Junior Chautauqua, where the little ones had stories, games, a breakfast-picnic, etc., all this made a lively week of it.

### Opening, July 19

The Williams-McNeil Company, Scotch singers in costume, with Josef Martin, pianist, gave the opening entertainment on July 19, a varied one of minor musical worth, but pleasant. Emerson Williams has a fine voice, and uses it well. Mr. Martin played exceptionally well, and received loud applause. His accompaniments, too, deserve mention.

"The Melting Pot," Israel Zangwill's musical play, with an excellent cast, attracted a large audience, who found every member an artist. Grace Halsey Mills played the part of the settlement worker and Manart Kippen that of the young violinist-composer. The well modulated voice of the actress and the perfectly natural acting of Mr. Kippen left most agreeable memories. Well done was the part of the Italian music master, Jules Epailly, and Thomas F. Tracey's Russian whiskers were wonderful for to see. Nancy Vermell, too, should be named, for her Irish servant characterization was excellent. Others in the cast were Jess Sidney, Bella Modell, Charles Fleming and Adelaide Bird.

### Boston Opera Singers

The Boston Opera Singers, a mixed quartet, consisting of Louise Stallings, soprano; Esther Schultz, alto; Anthony Guarino, tenor, and Percy Richards ("the man in white"), bass, presented a varied program. Marion Carley, an attractive and competent pianist and accompanist, did her share worthily. Of the singers, Miss Stallings is the best, having a high and true to pitch voice, and singing with real expression and finish. (She is a Devine pupil.) The singers added all their music, giving the "lesson scene" from "Daughter of the Regiment" with animation and effect. One of the most applauded numbers was Hallett Gilbert's "When Phyllis Danced the Minuet," sung and acted as a duet by Miss Stallings and Mr. Richards. Miss Carley played an abridged edition of the Schulz-Evler "Blue Danube Waltz" on a piano which exasperated some of the listeners, as it did indeed throughout the entire series of events.

Whoever gets up the Chautauqua musical programs needs lessons in "singers' courtesy," for the name of the tenor is printed first in the quartet, and in announcing a soprano and tenor duet, his name is again printed first. The soprano and bass also gave the musical prelude preceding the evening lecture by Baynes, the "bird man."

### "The Mikado"

The J. K. Murray Opera Company, some thirty-five persons, gave "The Mikado" on July 23, in right worthy fashion, everything going with unctious and brightness. Yum-yum was sung and acted by the youthful Helen Gunther in a way that brought her rounds of applause. Vera Coburn (her name was omitted from the program) was the Katisha, singing her "grand opera" aria with taste and beauty of voice. Clara Lane, beloved by many old time opera goers, was the excellent Pitti-Sing, and Sallie Keith completed the trio. Fun making James McElhern is a natural Irish wit, and second to him only was Angelina Cappellano, as the parasol bearer to the Mikado. Her action caused roars of laughter. This young singer and actress is known as a prominent member of the Southland Singers of New York, and pupil of the president, Mme. Dambmann. Overton Moyle, H. L. Coombs and the group of Japanese girls, all under the direction of Henry H. Hamilton at the piano, completes the roster of names responsible for the enjoyable performance.

The Canadian Bugle and Drum Corps gave forth martial sounds at two sessions on July 24. It is first class

## LENORA SPARKES, AN ENGLISH SINGER WHOSE SUCCESS HAS BEEN CONSPICUOUS

Lenora Sparkes is the one English singer who has had conspicuous success in America, having been engaged season after season by the Metropolitan Opera Company. She will again be heard with that organization during the coming season.

Each part that Miss Sparkes has sung she has given to it that touch of individuality and art which is the distinctive feature of her work.

Previous to being engaged for the Metropolitan Opera, Miss Sparkes was presented to the English public by her present manager, Daniel Mayer, and her exquisite voice and lovely appearance made her one of the most successful artists on the English concert stage. So much was she in demand that every year prior to the war she was forced to return to England the moment her operatic engagement came to a finish in order to fill the engagements

awaiting her in her own country. It is, in fact, only since America entered the war that the singer has remained here during the summer season. For that reason Miss Sparkes' services for concert work have not been available before this year for the clubs and societies of the Middle West and West.

Miss Sparkes sang very recently at the Evanston Festival, and made such a deep impression with her artistic and valuable work that Mr. Kinsey, after the performance, sent her manager, Mr. Mayer, the telegram reproduced below.

Furthermore, at every appearance that Miss Sparkes has had in America, she has at once been re-engaged, inasmuch as she combines in a rare measure a beautiful soprano voice and very clear diction with an attractive and compelling personality.

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LENORA SPARKES ACHIEVED BIG SUCCESS LAST NIGHT IN RHAPSODY  
OF ST BERNARD SHE IS A SPLENDID CONCERT ARTIST HOUSE SOLD OUT

CARL D KINSEY

noise, but poor music. With them was Sergeant Knight, a Canadian who has been bayoneted and otherwise wounded, and so talks right from personal experiences.

### Notes

Harriet Barkley, soprano, sang her "Hear Ye, Israel" at offertory at the M. E. Church, July 21. At the simultaneous service at the Congregational Church, she again sang it, and on the evening of the same day, at the Chautauqua tent meeting, she sang Bartlett's "O God, Be Merciful," followed by Huhn's "I Have Raised My Boy to Be a Soldier." Her beautiful personality and voice, so artistically controlled, left an abiding impression with her hearers. Bessie Riesberg played violin pieces.

William M. Fort, superintendent of schools in Newark, N. Y., was in charge of this year's Chautauqua affairs. He attends strictly to business. So did J. J. Doan, who two years ago not only attended to business, but injected much humor in all his announcements, so that his appearance on the platform always stirred interest.

Hans Kronold, cellist, gave a concert, with Betty Burke, soprano, and Ruth Emerson, pianist, at Oxford (a near-by village) this week which attracted a good sized audience, and must have financially benefited both Hans and the Red Cross, under whose auspices it was given.

A number not on the program was that of wee Josephine Bonney, at the Ducrow Magic afternoon. The little miss went on the stage, and in reply to a question said, "Yes, I can play 'My Country,' 'Tis of Thee,' and proceeded to do it on the piano quite correctly and in varied tempo, ranging from largo to allegro.

The speakers and lecturers included Marion Weston Cottle, LL. D., Ph. D., etc., who talked on laws of this country as related to women. She brought out many surprising facts. Others were Dr. William A. Colledge, Roscoe Gilmore Stott, George L. McNutt, Ernest Harold Baynes (who instituted the nucleus of a local "bird club"), Dr. Ng Poon Chew (distinguished Chinaman, with an amazing English vocabulary), Senator William S. Kenyon, etc.

The Redpath Chautauqua will hold forth here again next year, the necessary number of guarantors having been secured. F. W. R.

### Huhn Summering at East Hampton

Bruno Huhn, the well known choral conductor of New York, is vacationing at the Hunting Inn, East Hampton, Long Island, N. Y.

## WHEN STURKOW-RYDER PLAYS

By Edith Larson

When Madame Sturkow-Ryder plays,  
Forgotten dreams of by-gone days  
Are conjured forth from out the past.  
Dreams we had of things to be  
Echo from each resounding key,  
With magic spell is thought o'ercast;  
When Sturkow-Ryder plays.

When Madame Sturkow-Ryder plays  
The world its loving tribute pays,  
For Queen she is in Art's domain  
And from the exultant listening throng—  
As with one voice, pours forth the song—  
"Long may she live! Long may she reign!"  
When Sturkow-Ryder plays!

## White-Smith Publications Frequently Used

Frederic Josslyn, the American baritone soloist, gave concerts at Cliff Haven, N. Y., on July 4 and 5, before the Catholic Summer School of America. His programs were very interesting, and three of the songs claiming the most attention were "Love's Pilgrimage," Reddick; "Love Like the Dawn Came Stealing," Cadman, and "Dusk With Its Mystic Charm," Finch.

Victor Herbert's Orchestra, playing at Willow Grove Park, Philadelphia, recently gave a very dainty rendition of "Wah Wah Taysee," by Charles Wakefield Cadman. This piece is issued for piano solo and violin and piano, the orchestral arrangement for Mr. Herbert's use being done by Harold Sanford, of the orchestra.

## Minna Kaufmann Pupil's Activities

Betty Burke, soprano and artist-pupil of Minna Kaufmann, New York, has been singing considerably for the camps. A recent appearance was at the Knights of Columbus War Activity Bureau of Aviation Field No. 2, at Camp Mills. Miss Burke was engaged to give a joint recital with Hans Kronold in Oxford, N. Y.

Her pupils were heard in an interesting recital at Elks Hall, Waterbury, Conn., last month. All the pupils sang "The Battle Hymn of the Republic" and selections from Mendelssohn's "Elijah" and "The Holy City," by Gaul.

## OPPORTUNITIES

**WANTED**—To purchase vocal class in city. Not more than two hours out of New York. Address, M. A., care of MUSICAL COURIER, 437 Fifth avenue, New York City.

**"ELIJAH"**—The National War Savings Committee, 51 Chambers street, New York City, has about 1,100 copies of the vocal score of "Elijah," Ditson edition. These are nearly new, having been used only for the committee's great outdoor "Elijah" performance. The only markings are the cuts used on that occasion. A bargain for choral societies or chorus choirs. Any reasonable offer for the

whole lot or a part will be considered. Write Mr. J. Birnat, at above address.

**OPPORTUNITY FOR A SINGER** to obtain a free scholarship. An arrangement has been made with a well known vocal teacher in New York City to give instruction in singing to a talented young lady preparatory for concert and opera. A contralto preferred. The pupil must be talented and under thirty years of age and have a good natural voice. Instruction will be given absolutely free for three years to a deserving and talented pupil. This offers an opportunity to some one possessing talent to obtain free

instruction. Address, "D. S. A." care MUSICAL COURIER, 437 Fifth avenue, New York.

**OPENING FOR TEACHER**—The most prominent singing teacher in a large town, one half hour from New York, leaving for the West next month, wishes to dispose of his studios and contents. Two large studios, best location in center of city, very reasonable rent, and excellent opportunities to sublet. Also wishes to dispose of two concert grand pianos, Steinway and Knabe, in very good condition. This is a wonderful opportunity

for a singing teacher to take over an established class. Apply "V. J." care MUSICAL COURIER, 437 Fifth avenue, New York.

**MUSICAL EXECUTIVE** desires position in responsible capacity. Thoroughly experienced in all branches connected with the business management of music schools, conservatories or colleges; equally competent to teach piano, harmony, musical history, also to conduct orchestra and choruses. Can furnish any references desired. Address: "N. E. L." care of MUSICAL COURIER, 437 Fifth avenue, New York.

### Carl Richard Stasny Severs Connection with New England Conservatory

Carl Richard Stasny, the eminent and popular pianist and coach, announced last week that he has severed his connection with the New England Conservatory of Music and that he would devote himself thenceforth to private teaching of general students and advanced pianists. The veteran pianist, who has taught at the conservatory since 1891, has had a truly notable career.

Born in Germany in 1855, Stasny gave evidence at a very early age of inheriting from his father marked musical abilities and began lessons on the piano when eight years old, under Herr Butts, in Wiesbaden. After studying with Wilhelm Freudenberg in Wiesbaden, Ignaz Brüll in Vienna and Wilhelm Krüger at Stuttgart, Mr. Stasny went to Weimar in 1879 and spent the next two years studying with Liszt.

Mr. Stasny, in 1878, before studying with Liszt, already had made a successful concert trip through Russia, and after finishing his work at Weimar, he went on a second concert tour there, in 1881. The next summer, 1882, he gave concerts with Carlotta Patti in Germany and Austria. The principal cities of Spain and Portugal heard Stasny with David Popper, the cellist, and Emile Sauret, the violinist. These concerts were followed by a tour, with Popper, of Norway, Sweden, Denmark and Germany. The fall and winter of 1884 found Stasny on his most extended concert trip—Austria, Poland and Russia, as far as Tiflis.

In 1885, at Dr. Hoch's conservatory in Frankfurt, Mr. Stasny was associated with Dr. Bernhard Scholz and Clara Schumann, and acquired from the latter the manner and spirit in which Schumann himself desired his piano compositions to be played. He has resided in Boston since 1891, when he was called to the New England Conservatory of Music. Mr. Stasny has counted among his personal friends Wagner, Brahms, Grieg, Gade, Tchaikovsky, Saint-Saëns, Raff, Svendsen, Liszt, Rubinstein, Sophie Menter, von Bülow, Clara Schumann and Leschetizky.

Americans have heard Mr. Stasny with the Boston Symphony Orchestra and the Kneisel Quartet. He was also one of the four pianists invited by Theodore Thomas to play a concerto at the concerts given by the World's Columbian Fair Exhibition in 1893.

For the coming season, Mr. Stasny has engaged a studio at the Huntington Chambers, 30 Huntington avenue.

### Laura Littlefield Sings for Red Cross

Laura Littlefield, the well liked and admirable Boston soprano, attracted a numerous and fashionable company at the residence of Mrs. Godfrey L. Cabot, Beverly Farms, Mass., on Friday, July 19, when she sang again for the Red Cross. Mrs. Littlefield was heard in two of the delightful old Revolutionary melodies harmonized by Samuel Endicott; the soprano aria from "Pagliacci," a modern French group by Fauré, Poldowski, Hahn and Huré, and five children's songs, by Hopekirk, Homer, Spalding and Moussorgsky.

Mrs. Littlefield was assisted by Mrs. Dudley Fitts, the excellent accompanist, and Aline Van Barentzen, pianist, who was heard in pieces from Chopin, Debussy, Cyril Scott, Schumann and Liszt.

### With Frieda Hempel at Lake Placid

Frieda Hempel entertained informally at The Larches, her attractive cottage at the Lake Placid Club, on Wednesday, July 31, in honor of the birthday of her husband, William B. Kahn.

The Metropolitan soprano is taking golf rather seriously this summer under the "simplified spelling" rules and regulations that prevail on the splendid course, and is "khihp-ing a little awf hur skore evry da," she writes. She frequently plays twice around the long course daily—a total tramp of ten miles.

Just now Miss Hempel is gathering Christmas presents, so to say, and in the process is becoming well acquainted

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with "the murmuring pines and the hemlocks" of the Adirondacks. She is devoting her usual morning practice hour to gathering the glossy green needles that, properly pillowed, scatter refreshing fragrance through cold and cheerless winters. She wishes every one of her friends to have one, and is undaunted by Mr. Kahn's cheering remark that, if she keeps up her present tempo, she should have enough collected for one pillow by September 1.

Miss Hempel will soon begin the study of the new role she is to sing at the Metropolitan the coming season.

### A New Bureau of Translation

In recognition of the growing demand for song text translations which shall measure up to the highest standards (and with a view to forming eventually a clearing house for other branches of the art as well), the American Bureau of Translation has been organized by Sigmund Spaeth, Ph.D., and Cecil Cowdrey.

Dr. Spaeth, who is the music editor of the New York Evening Mail, is best known through his English versions of the old French "Bergerettes," published by G. Schirmer, his unique edition of Russian song classics, and his preparation of various choral works in English for the Oratorio Society of New York, the Musical Art Society, the Schola Cantorum, and the Mendelssohn Glee Club. Dr. Spaeth has recently completed revised translations of Bruch's "Odysseus" and Bossi's "Joan of Arc," as well as the complete text of Rossini's "Il Signor Bruschino" for the Society of American Singers. Three Russian choruses by Leo Ornstein are being published by Breitkopf & Hartel with Dr. Spaeth's English words, and he has also been active in popularizing through his translations such composers as Sibelius, Palmgren, Valverde, Ernst Bloch, Sibella, Emilio Roxas, and other moderns. His essay "On Translating to Music," published by the Musical Quarterly, is recognized as authoritative.

Miss Cowdrey's work has been largely the translation of famous songs of the past century, many of which have been published under the title "Lyrical Translations for the Singing Voice." Her English version of Rimsky-Korsakoff's "Song of India" has achieved wide popularity, and she has also to her credit some very musical and poetic translations of songs by Attilio Parelli and other modern French, Italian and Russian composers. The value of Miss Cowdrey's work has been unanimously recognized by singers and teachers, and she has had the unique distinction of having a series of recitals arranged, consisting entirely of her translations of famous songs, presented by well known artists.

Under the name of "The American Bureau of Translation," Miss Cowdrey and Dr. Spaeth will henceforth collaborate in English translation of all kinds. Collectively they command half a dozen languages, and through consultation with other skilled linguists they are able to cover the entire European field. The new bureau is prepared to undertake the translation of songs, arias or operas from any language, either for singing in English or for program notes; the revision of translations already in existence; the preparation or adapting of original words for music already written; accurate and artistic translations of prose or poetry for reading purposes; literal translations of documents for private use; and also general advice and assistance in any work requiring linguistic or literary facilities, particularly in connection with music.

Miss Cowdrey's address is 15 West Ninety-first street, New York; Dr. Spaeth's, 534 Fifth avenue.

### Lucy Gates and Barrere Head Triumphal Procession by Moonlight

The cup of enthusiasm overflowed its brim when Lucy Gates and Barrere gave their astonishingly brilliant rendition of the Mozart-Adam variations for soprano and flute as the final number of the program at the Auditorium, Ocean Grove, N. J., on July 25. It was the last number printed on the program, but it was by no means the end of the concert, for the audience surged forward and stood closely packed around the stage demanding encore after encore. Miss Gates sang all the music she had brought with her, and Mr. Barrere obligingly "faked" obligatos. Finally there was no more music and the lights were being put out, so the crowd reluctantly filed from the huge building, but not to disperse, for, instead, it gathered hundreds strong about the stage entrance.

It was a rare summer night and the booming surf and moonlit waters called Miss Gates to the relaxation she had had to deny herself before the concert. "Send away my car, I want to walk on this boardwalk, of which I have heard ever since I was a child," she exclaimed.

Outside, the waiting multitude greeted them with cheers, and Barrere, with true Gallic courtesy, offered his arm, and they started down the path which led toward the ocean when, to their mixed pleasure and embarrassment, they found their persistent little army of admirers bringing up a somewhat lively rear. Once on the boardwalk,



Photo by Mishkin.

### GENIA ZIELINSKA,

The young coloratura soprano, who made an extremely successful debut at the Stadium concerts, New York, recently, singing the "Bell Song" from "Lakmé," and the soprano part in the quartet from "Rigoletto." The great audience gave the young singer what amounted to a real ovation. Miss Zielinska is to sing at the Red Cross concert at Long Beach, on August 9, with a distinguished list of artists. She is an artist-pupil of the Thorner studio, New York.

the army grew by several battalions and it was a joyous, merry mob which escorted the American diva and her distinguished French colleague to their hotel.

Of Miss Gates' singing at Ocean Grove, a Newark paper said, in part: "Tonight her singing was a revelation to shore visitors, who have never before had opportunity of listening to her. In the 'Una voce poco fa' aria, her command over her vocal resources was such as to compel an outburst of applause seldom equaled here."

### More Letters About "The Magic"

In spite of the fact that the mail these days is often delayed on account of the transportation conditions, M. Witmark & Sons receive numerous letters daily endorsing Arthur A. Penn's successful song, "The Magic of Your Eyes." "I wish to acknowledge the receipt of your ballad," writes H. S. Sammond, the Y. M. C. A. song leader for the forts in New York harbor, "and to say that I have used it many times, especially with solo voices, and that I like it very much. We could use more of such songs, as they fill a want that lies between the very ordinary and cheap things that we sometimes have to use and the too difficult and involved, suitable only for cultivated singers."

H. L. Butler, of the University of Kansas, Lawrence, Kan., writes in part: "I am expecting to use it next season in a group of lighter songs, and hope that it will make a success."

"I have been teaching your charming song to several of my pupils," says Louis A. Espinal, of New York, "and they find it delightful."

W. F. Bentley, of the Knox Conservatory of Music, Galesburg, Ill., has also used the song for teaching, and it has been sung at private recitals given by his pupils. "I find it interesting and entertaining, and there are many places where it fits admirably," he adds.

"The Magic of Your Eyes" has appealed strongly to many of my pupils, who get an exceptional success with it. As an instructor of music, both vocal and instrumental, I feel sincerely that I can recommend it most highly," writes Domenico Mannacio, another New York teacher.

Fayette L. Tozier, of East Boston, considers "The Magic of Your Eyes" "the best piece of work I have in my home today." She goes on to say that it is a song which stands out by itself and is different from most of the songs published at the present time. It affords singers many opportunities, and when rendered with the expression and feeling that it contains, it will reach the soul of all lovers of music and leave an impression that will never be forgotten. "As a teaching number it should occupy a place in every teacher's studio," the writer of the letter adds in conclusion.

### Claire Peteler Sings at Camp Merritt

On July 9, Claire Lillian Peteler, soprano, sang at Camp Merritt, N. J. She gave the concert in the hospital wards without any accompaniment, as there was no piano in the wards. However, she was fully repaid for her efforts by the tremendous gratitude of the boys. Since Miss Peteler's visit, she has received many letters expressing the enjoyment her singing afforded. Incidentally, it was the first concert to be given in the hospital of that camp.

### Burns-Sheppard Successes

Annelu Burns and her companion, Miss Shepherd, violinist and vocalist, have been appearing at Eastern camps under the auspices of the Women's War Relief and the Y. M. C. A. They appeared twice at Camp Upton, and at Camp Mills, Hempstead; Perth Amboy Coast Guard, Brooklyn Navy Yard, Westbury, etc. Each artist has disposed of musical or literary works to leading publishers. Mana Zucca setting some of the Burns lyrics to music.

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## SOME PECULIAR EUROPEAN METHODS

By BLANCHE SLOCUM

My stay in Europe made me see more than ever how musicians are made from practical experience more than from any other influence. In European countries, the first chance is given to their own people. It is on account of the experience thus gained that European musicians are chosen here in preference to our own. They are allowed to conduct orchestras, sing in opera and follow their professions at home before they become world renowned; but the people in our dear country, so democratic in other ways, force its musicians, especially conductors and opera artists, to go and learn elsewhere. I am sure we have people with the talent to become great conductors, for instance, if they were only given the chance; but the public seems to demand a foreign name. This law is beginning to break down in the case of singers. Americans are beginning to be accepted, and let us hope that encouraging changes will take place in other branches of the musical profession.

### American and Foreign Conductors

When one realizes that all the great foreign conductors we have had are great for the simple reason that they have been allowed to grow in their fatherlands, it should awaken us to the fact that the only way to develop our talent is to allow it to grow and develop here. How often do we see Americans with ability, who would love to develop their talents, fail and even go into other professions because they lack the money to go abroad and are not given a chance at home.

If American conductors were allowed to direct our orchestras more, we would have greater composers. How can we expect our composers to write operas worth while when they are not even allowed to conduct either opera or orchestra? In Europe the composers have almost grown up in opera houses and have directed orchestras. In the same way, foreign study seems demanded by our public.

In a previous article I made the statement that voice teachers were just as good at home as abroad. Most students of voice culture feel about like the woman in the Bible, of whom it is said, "She had suffered many things of many physicians." The different methods used to produce the desired results are sometimes very amusing, at least to the looker on. I am going to give some illustrations of voice methods that have come under my notice during my stay in Europe.

### European Vocal Methods

When I first went abroad, I was so eager to get the truth about singing that I mingled to a great extent with the students of the various well known teachers, and I was continually asking them about their methods. My questioning resulted mostly in confusion.

The following devices were taught to American students whom I knew, and I either witnessed or experienced these methods. One well known teacher taught his pupils to sing with the mouth puckered up. Another American student of my acquaintance propped the mouth open with a small stick and tried to pronounce the words. One victim was taught to hold one hand on the head and press the other hand against the diaphragm with such force that each day she pulled her head down further, until at the end of a year she sang with her head bent over. When asked why she did not straighten up, she said, "I have practised so long that way that when I lift my head up, my throat is so tight I cannot sing at all." This same teacher told his pupils who happened to be thin that the reason they couldn't get the desired results was because they were too weak, so they went around taking tonics and became more discouraged daily. But the persistence with which these pupils studied with this teacher was remarkable in view of the fact that they sang worse every day. Some studied three or four years or five years with him.

### One Girl's Experience

One girl sang very well and she was held up as an example, and when I asked her to show me her breathing method, to my great surprise she said: "I don't breathe as my teacher teaches. I gave that up long ago because I was too weak." I found the experience of this girl very interesting. She had been studying many years, and a fellow pupil of hers who often heard her lessons told me that she used to be so discouraged that she frequently wept at lessons, and her teacher discouraged her in nearly everything she did. In some way she met the manager of a small theatre in Germany, and he said he would give her an engagement in his opera company if she would sing without salary. She had studied so long and had had no practical results that she decided to accept if for nothing more than to give the folks at home hope. The teacher said she was not ready and would not be able to hold the position. In spite of her teacher's prophecy she moved to the small town. Later she told me that after her first performance she found she had forced her voice to such an extent that she had to put hot cloths on her throat after the debut, but she continued to hold her position and little by little her singing improved, and when she came back the pupils were astonished to see what wonderful progress she had made. She displayed a freedom she had never shown before.

### The Pencil Method

One school taught its pupils to sing with a pencil between the teeth. The various methods for placing the voice were strange and weird. Some placed their tones in the nose, others in the teeth, some in the forehead, some in the rear portion of the skull, and one well known teacher in Germany is teaching his pupils to place them in the throat. The reason he gives for this is that the vocal cords are in the throat and not in the mask or head. One teacher I knew said that the place of vibration was in the chest. I sometimes wonder why some ambitious mortal has not invented a method of placing the tones in the ears! Every other portion has been tried, why slight the ears? I heard one teacher tell his pupil to hold the hand below the diaphragm and the other in the air, in the attitude of picking cherries from a cherry tree, to improve the head resonance.

At the same lesson the pupil was to hold the upper lip between the thumb and first finger in order to bring the vibrations forward. Another method included tongue exercises. The pupils were asked to sit before a mirror and systematically teach their tongues to do weird and wonderful feats.

To the young voice student who feels that if she could only go to Europe she would be able to unravel the voice problem, I would like to repeat once more that one can do that here just as easily. Let us hope that the necessity for ensemble practice, foreign prestige, etc., will be removed before many years. Let us hope, too, that after this war the American musician will have at least an equal chance with the foreigner.

### Ethelynde Smith at University of Virginia

On July 29, Ethelynde Smith, accompanied by Grant Drake, gave an interesting song recital at the University of Virginia. The concert was given in Cabell Hall before a large and very appreciative audience. The songs that came in for special enthusiasm were "The Lotus," "The Mother Heart," "April Rain," "Twilight" and "We Two," and as always, the children's songs were much liked. In addition to her programmed numbers, Miss Smith was obliged to give many encores. She was in excellent voice and gave great pleasure with her work.

The program follows: Old songs of the Allied Nations—"Per la Gloria d'Adoravi" (G. B. Bonancini), "Le Celebre Minuet" (arranged by d'Exaudet), "So Sweete Is Shee"



Photo, Apeda, N. Y.

ETHELYNDE SMITH,  
Soprano.

(arranged by William Arms Fisher), "The Nightingale" (arranged by Howard Brockway), Micaela's aria, "Je dis que rien ne m'épouvante" (Bizet). Songs by living American composers—"Sunset," "Night," "Dawn" (Gertrude Ross), "The Lotus" (Nicholas Douthy), "Spinning Wheel Song," dedicated to Miss Smith (Fay Foster), "The Mother Heart" (Samuel R. Gaines), "April Rain," dedicated to Miss Smith (Bainbridge Crist), "Twilight" (Katharine A. Glen), "We Two" (A. Walter Kramer), "Sunlight" (Harriet Ware). Children's songs—"The Honorable Chop-Sticks" (Fay Foster), "Rough and Tumble" (Harvey W. Loomis), "I'm Four Years Old" (G. Marschal-Loepke), "The Candy Lion" (Teresa Garrison), "Shadow March" (Teresa del Riego).

### Sessions at the Camps

Archibald Sessions, the New York coach and accompanist, organist and choirmaster of St. John's Episcopal Church, Jersey City Heights, is one of the artists who have been very busy in helping to entertain the soldiers and sailors who are in training near New York. Among his recent appearances as accompanist were one with Constance Balfour and John Gallagher, at the Pelham Bay Naval Training Station, New York, and another with Florence Macbeth for the Yale Naval Unit at Madison, Conn. On both occasions Mr. Sessions' accompaniments added materially to the artistic worth and success of the programs.

### Red Cross Concert Postponed

The Red Cross concert at Long Beach, New York, which was scheduled for July 30 has been postponed until August 9. To the list of splendid artists who have been secured by William Thorner, published in last week's MUSICAL COURIER, must be added that of Dorothy Folliis.



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## CHICAGO OPERA GENERAL DIRECTOR AT PROFILE HOUSE, N. H.

**Bush Conservatory Recitals Chief Event of the Week—Charles W. Clark on Vacation—W. J. Davis Wants Mother's Records—Activities of Clare Osborne Reed Artist-Pupil—Chicago Musical College Items**

Chicago, Ill., July 27, 1918.

Two brilliant recitals this week, on Tuesday and Thursday afternoons, brought the series of summer recitals at the Bush Conservatory to a close. For both programs the recital hall in the new conservatory building was filled to overflowing by enthusiastic listeners. On Tuesday afternoon, the program was furnished by Julie Rive-King, pianist; Herbert Miller, baritone, and Rowland Leach, violinist. Mr. Miller opened the program with an exquisite rendition of the "Honor and Arms" aria from Handel's "Samson," following which he sang no less admirably "Adelaide" of Beethoven and Schumann's "Two Grenadiers." These served to disclose once more one of the finest baritones and one of the most consummate artists of which Chicago can boast, and one regrets that such an excellent artist as Mr. Miller is so seldom heard in his resident city. More finished or more delightful interpretations of the above mentioned numbers than Mr. Miller gave would be difficult to imagine, and the discriminating and musical audience was not slow in recognizing this. He has achieved a distinct and well deserved success. The Bush Conservatory may well be proud to count such a valued artist in its faculty. Later Mr. Miller sang a group of French numbers, which were not heard.

In her interpretation of the Liszt "Tarantelle" (played by request) and the same composer's rhapsodie No. 14, Mme. King disclosed the remarkable pianistic facilities which in years gone by brought her an international reputation. She, too, was most heartily applauded. She also played the Nicodeme theme and variations. Mr. Leach's solo group comprised two Tor Aulin numbers and selections by Schubert-Elman and Hubay. A hot day such as last Tuesday is not favorable to violinists, and therefore Mr. Leach was not up to the standard of the balance of the program. Opal Antrim and Esther Gotez played excellent accompaniments.

Thursday's recital afforded the opportunity of hearing that sterling artist, Edgar Nelson, in the capacity of pianist in a sonata recital with Richard Wagner, cellist. Helen Fouts Cahoon, soprano, assisted. Whether as solo pianist, in chamber music or as accompanist, Mr. Nelson

is always a bright star and fine artist. Much as been written in these columns in regard to his superlative work, which is too well known to necessitate additional praise here. Suffice to say that Mr. Nelson once more gave his utmost, which means much. With the cellist, he rendered the Schumann E minor sonata and one by Rubinstein. Mrs. Cahoon sang with effect numbers by Alabiéff, Handel and Meyerbeer, disclosing a soprano voice of charming quality. Lillian Wright at the piano gave excellent support.

### Clare Osborne Reed Artist-Pupil

One of the many excellent pupils of Clare Osborne Reed, director of the Columbia School of Music, who is doing excellent work in the professional field, is Esther L. Rich. Miss Rich is a post graduate of the school, having studied many years with Mrs. Reed. Miss Rich will be remembered for her brilliant interpretation of the little heard Paderewski concerto at the commencement in June at the Auditorium Theatre. She has finished a literary course at the Chicago University, and will resume her teaching at the Columbia School branches at Rogers Park and Park Ridge.

### American Conservatory Notes

The sonata recital by Herbert Butler and Henriot Levy, Wednesday morning, July 24, at Kimball Hall, brought the series of summer recitals to a close. The audience was large and highly appreciative. Three sonatas for violin and piano were played, the Grieg C minor, the "Kreutzer" and the Bossi sonatas.

At the previous recital, Silvio Scionti and Louise Winter presented an interesting program. In these five recitals were included some of the great masterpieces of chamber music and song literature.

John J. Hattstaedt and Mrs. Hattstaedt will spend a few weeks at Mountain House, Lake Mohonk, N. Y.

The summer session of 1918 closed July 27 with a most favorable record, showing an unusually large attendance from all parts of the country. The fall term will open September 9.

### Confidential

Charles W. Clark has announced that he is going to cast aside the cares of professional life and run away for a few weeks' change. But where? Ssh! Rumor says he prefers a good old-fashioned ranch to any of our highly civilized resorts, but that he intends to practice "calling home the cattle," and does not wish to provide any material for aspiring cartoonists. Mr. Clark will leave Chicago on August 9.

### Chicago Musical College Items

Some remarkable talents already have been disclosed as a consequence of the engagement of Leopold Auer for the full season of the Chicago Musical College. It is one of the features of Professor Auer's teaching that, in this country as in Russia, genius for violin playing which may have remained unnoticed by others becomes a brilliant actuality under his influence. The desire to profit by his stay in Chicago has drawn to Auer great talents for violin playing not only from Chicago and its vicinity but from points far distant.

A program arranged by Maude Frances Donovan, of the Chicago Musical College school of expression was given at Great Lakes, July 24. The following students of the college participated: Helen Hagen, Marie Gores, Mary Dowdy, Mrs. M. Taylor, Carmen Rooker, Ada O'Donnell, Marie Simons and Marion Bergman officiated as accompanists.

Applications for free and partial scholarships in the Chicago Musical College already are very numerous. There

will be distributed before the fall term in September no fewer than thirty-three free scholarships in the piano department alone, eighteen in the vocal and eight in the violin.

Carl D. Kinsey and Mrs. Kinsey returned last Monday from a short trip to Michigan.

The Chicago Musical College's closing concert of the season was given Saturday morning at eleven o'clock. The program was presented in the piano, violin and vocal departments.

### Campanini at Profile House, N. H.

This office acknowledges receipt of a post card from Cleofonte Campanini, sending his cordial salutations from Profile House, New Hampshire.

### Will J. Davis Desires Mother's Records

Will J. Davis, Jr., desires information concerning some phonograph records made by his mother, Jessie Bartlett Davis, when she was a celebrated contralto of the Bostonians, the light opera company. She recorded the strains of "O Promise Me" and "Sweet Genevieve," but the records would seem to be no longer on the market. He would be glad to be put in touch with an owner of them, should there be any such, with a view to their purchase.

### Musical News Items

George Nelson Holt, well known vocal teacher of the Columbia School of Music, will leave Chicago some time in August to take up Red Cross work in France. He will be absent indefinitely, with a minimum stay of one year.

Edouard Gregory Hesselberg, author of the national hymn, "America, My Country," has established himself in Chicago at 1431 Kimball Hall, where he expects to teach, write and boost his composition.

Addison Harmen Briscoe, pianist, and Lillian T. Johnston, soprano, filled a number of successful concert dates during the past season. Among them were recitals given at several leading Chicago hotels. JEANNETTE COX.

## MINNEAPOLIS, MINN.

Minneapolis, Minn., July 23, 1918.

The Civic Music League elected the following officers at its annual meeting: Stanley R. Avery, president; Hamlin R. Hunt, first vice-president; W. L. Harris, second vice-president; Belle Baezelle, treasurer; Grace Boutelle, Mrs. Weed Munroe and J. Austin Williams, directors.

Through the courtesy of W. L. Harris, a table will be reserved in the New England tea room every Monday for league members and their friends, and every one is invited to bring a "discussion." Great fellowship is thus advanced.

The chief object of the league, as outlined by past and present policies, is to win the war. Entertainments are given weekly at the five camps in and about the city by volunteers. This work is so systematized that there is variety in the performances, and the performers are changed often enough so the soldiers are really entertained. Committees and subcommittees handle this, as any large affair should be handled, with business precision and co-ordination.

The conducting of community sings is next in importance. These sings are held in all the large parks and the park board is backing the movement with real enthusiasm. Even theatre managers are asking for directors to conduct the sings at stated intervals in the theatres. The entertaining of musical celebrities is a third object.

The league hopes to foster the idea of a spring festival commensurate with the prominence of the city. It will aim to be civic as well as musical by seeking to link its interests more closely with civic activities. Other objects are to raise the standard of music teaching; to bring before the people of the Northwest the unusual opportunities in Minneapolis for music study; to co-operate with worthy music enterprises; to promote the general welfare of musicians; to call attention to Minneapolis as a convention city for musical organizations.

### Notes

An outward proof of the loyalty of Emil Oberhoffer is the immense American flag that flies from the flagpole at the top of his home on Nicollet avenue and Twenty-fifth street. Set off as it is by the dark brown of the house, it is a fitting emblem for so prominent a man.

Mr. and Mrs. William MacPhail have welcomed a third tiny baby in their home. R. A.

### Constance Balfour's Activities

At the Stadium concert on Thursday evening, July 25, Constance Balfour, the well known prima donna, sang, "Depuis le Jour," from Charpentier's "Louise," and responded with Breil's "Song of the Soul" for an encore. With Charles Gallagher, the basso, she sang the church scene from "Faust," assisted by the Metropolitan Opera chorus. In addition to these numbers, she sang the finale trio from "Faust" with Mr. Bereni, tenor, and Mr. Gallagher.

The previous Thursday she sang for the navy boys, at Pelham Bay camp, and on Sunday, July 27, she appeared in concert at Camp Upton.

### Don Lorenzo Perosi at Work Again

Don Lorenzo Perosi, director of the Pope's Choir of the Sixtine Chapel, Rome, has at last recovered from the long and severe nervous malady which has kept him from work for several years past. He has resumed his duties as choirmaster and, in celebration of his return two of his oratorios, "The Birth of Christ" and "The Resurrection," have been revived in Rome, Mario Battistini singing the principal solo part in the former.

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**Elsie Duffield Indorses Klibansky**

Elsie Duffield, one of the numerous successful pupils of Sergei Klibansky, recently sent her teacher the following unsolicited letter. It is but one of many such this teacher has received during the season:

MY DEAR MR. KLIBANSKY—I have had so many people in the last two or three months speak of the remarkable improvement in my singing that I feel I must in some way express my appreciation of what you have done for me, inasmuch as it is through your masterly teaching that singing has become a new joy to me. A renewed confidence in myself, and a new understanding of what the art of singing may be, has freed me from the hampering self-consciousness that prevented good tone production and sincere interpretation. I should like to emphasize especially the ease with which I can sing in my higher register, and also, improved breath control. All this improvement I owe to your special faculty for understanding the individual needs of each student, and your unique ability to meet those needs.

Sincerely yours,  
(Signed) ELSIE DUFFIELD.

Miss Duffield had the following engagements, when her beautiful voice and artistic singing were much admired:



SERGEI KLIBANSKY,

The vocal instructor, and two of his star pupils, Lotta Madden and Betsy Lane Shepherd, who are preparing concert programs with their teacher.

June 7, entertainment for war orphans, Newark, N. J.; June 12, concert of orchestra and glee club, East Side High School, Newark, N. J.; June 15, recital at St. Cloud's, Orange, N. J., and June 19, recital at Metropolitan College of Music, New York.

**"Proof of the Pie Is in the Eating Thereof"**

The following letter was received by Frederick H. Haywood, author of "Universal Song," from the Danish prima donna, Florence Bodinoff, who has been touring in the Middle West during the spring:

MY DEAR MR. HAYWOOD—Enclosed please find cheque for the twenty copies of "Universal Song," which I had and disposed of. Everywhere I go I meet students who are eager to know about my daily vocalizing, and I always refer to your twenty lessons in the little book. I am using them daily.

Very cordially yours,  
(Signed) FLORENCE BODINOFF.

**Josephine Kryl Has Close Call**

The following interesting letter was received last week by Bohumir Kryl, the noted cornettist and bandmaster, and father of Marie and Josephine Kryl, well known young musicians, who are at the present time at Lake George. The letter is from Josephine, who is taking lessons from Leopold Auer:

Albany, N. Y., July 23, 1918.

DEAREST DAD—I'm still terribly nervous, but will try and tell you about my most exciting experience. Went in bathing with a party; usually go in alone, as everyone annoys me, ducking me, etc., but as luck would have it today, many people were in. We have several docks from which we go in. All were on our dock and feeling devilish. I swam a little and started off to reach the other dock. No one happened to be with me. All were in diving. Every one being an expert swimmer, I said nothing and started off. I swam about ten feet, but instead of swimming directly toward the dock,

I some way turned and went out in the lake, where it was dreadfully deep, about twenty feet. I wasn't tired, but decided to stop as usual, without thinking where I was, as I always was able to reach bottom when I felt like it, but this time I kept on going and going. I thought I'd never reach bottom. Was gasping for breath and trying to get up again. Of course, I lost my head and kept swallowing water, until a young chap saw bubbles in the water from the other dock and decided it was me, so came and got me. He grabbed me. Of course I didn't know what had happened until they got me up on the beach and rolled me around. The water came like out of a hose. I looked a sight. Max Rosen carried me to his villa, where they gave me some whiskey, tea, etc. Father dear, you haven't any idea how nervous I was. I was in bed until train time. I really didn't think I would be able to go. Max Rosen went to a sheriff, and they will present the chap with a medal of some sort for saving my life. If that little fellow, only fifteen years old, but very strong and big, had not seen me, I would still be resting in Lake George. It's very sad. I cried all day. Please excuse writing. Am in no condition to write. Love and kiss.

(Signed) JOSEPHINE.

**Craft Sings "The Americans Come"**

Another name should be added to the long list of artists who have been arousing patriotism by singing Fay Foster's "The Americans Come," a song dedicated to the American soldiers and sailors. Miss Craft sang the song recently in California at a Red Cross concert, and was applauded to the echo. Not wishing to repeat the song, she gave as encore "Columbia, the Gem of the Ocean," but, later in the evening she received a note with an urgent request that she give it a second rendition. Complying, she again aroused the audience's enthusiasm. Two days later, the

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soprano sang the song for the boys at March Field, and on July 19 rendered it at Camp Kearny, near San Diego.

In a letter received from Miss Craft she states: "Such is the vital something in both words and music that I am sure everywhere it is sung it will carry its thrill and moreover its inspiration, which make we Americans gaze fearlessly into the future with heads up and shoulders thrown back—no matter what our calling may be—and with a determination to see it through to a fine, clean victory and justify the joy of the third Frenchman of the song when he saluted the Stars and Stripes and said, 'For God be praised—the Americans come!' Miss Foster is to be congratulated upon the chord she struck in this song—it certainly finds a ready response in the hearts of every audience."

**Paterson Quartet Entertains Soldiers**

The quartet composed of Inez Potter, soprano, Margaret Dunn, contralto; Leon Carson, tenor; and G. K. Thompson, baritone, gave an informal concert for a number of soldiers from Camp Merritt, N. J., on Sunday evening, July 21, at the Paterson, N. J., Y. M. C. A. The quartet is from the Paterson Eastside Presbyterian Church. Otto Bauman organist of the church, was at the piano.

**Music at the Strand**

The Strand Symphony Orchestra, under Oscar Spireescu, had as soloists last week Alys Michot in the bell song from "Lakmé," Malita Banconi in violin airs of Vieuxtemps and Nevin, and Ralph Brigham and Herbert Sisson in Chopin's "Military Polonaise." The orchestra played a brilliant fantasy from "Carmen."

**Alois Trnka Presents Talented Pupil**

Milton Spiro, a ten year old pupil of Alois Trnka, was heard in recital at the Wanamaker Auditorium, New York, on Friday afternoon, June 28. The young violinist surprised and charmed the large audience by his artistic performance of de Beriot's concerto, No. 7, and Kreisler's "Liebeslied" and "Liebesfreud," as well as the polonaise in A by Wieniawski.

Little Milton Spiro plays with much dash and temperament, and produces a tone of unusual quality for one so young. He gives every promise of becoming an important musical factor, providing he continues along the lines laid out by Mr. Trnka.

The other artist on the program was Estelle Spiro, pianist, who played with commendable taste and rhythmic precision the first movement of Beethoven's "Pathétique" sonata, Liszt's "Dream of Love," No. 3, in A flat; prelude in G minor, op. 22, Rachmaninoff, and Liszt's rhapsody, No. 7.

**Olga Samaroff and Her Brother**

One of the most recent photographs of Mme. Samaroff is one taken with her brother, Lieut. George Hickenlooper, an officer of the United States Army Engineers. The picture was snapped at Camp Humphries, where Mme. Samaroff visited her brother, taking with her many musical instruments, banjos, guitars, mandolins, etc., which she had collected for the men of his battalion. On one occasion Mme. Samaroff was accompanied by Clara Clemens (Mrs. Ossip Gabrilowitsch), who sang before an audience of over two thousand soldiers with their officers in the open air amphitheatre of Camp Humphries, Virginia. The concert took place at sundown, and one of the most impressive features was Mme. Clemens' singing of "The Battle Hymn of the Republic," in the chorus of which she asked the men to join her. The sound of the 2,000 voices was most thrilling.



OLGA SAMAROFF,  
With her brother, Lieutenant George Hickenlooper, of the  
U. S. Army Engineers.

Lieutenant Hickenlooper and his regiment have since sailed for France, where their musical instruments will doubtless bring cheer to the comrades who have gone before them.

Mme. Samaroff became so interested in this work of providing music for our boys that she has become a member of the music committee of the Fourth Naval District of the Department of Navy Recreation.

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### An Editorial Tribute to Leon Rice

Leon Rice, the New York tenor, is an artist who "more than makes good" the claims made by his advance notices. Quite an unusual occurrence for a musician in these days of exploitation, by the way. Hundreds of columns have been written in the papers of the country in praise of his work, and in many instances these have been supplemented by enthusiastic editorial comment.

On July 8, Mr. Rice gave a recital in Peekskill to a full house and the next day the Peekskill News contained the following editorial:

Any music lovers in Peekskill who absented themselves from the song recital given at the South Street Methodist Church last evening merely deprived themselves of a musical treat.

The credulous public is often imposed upon by transient performers until a cynicism has been evolved that precludes the retention



LEON RICE,  
Tenor.

of very much faith in the integrity of announcements concerning entertainments. For the song recital given last night by Leon Rice, of New York, the promise scarcely measured up to the performance.

Mr. Rice is an artist; an artist plus personal ease and charm of manner on the stage. His program was varied, well balanced and altogether delightful. His voice has resonance, sufficient volume, sympathy and timbre, and the cultural finish of his work is such as to satisfy the demands of the exacting and the sophisticated in music. His phrasing is almost faultless.

Mr. Rice seems equally free and at home with the sweet, simple ballad or Irish ditty and the classic. His rendition of "I Love You" was exquisite, while the number from "La Bohème" was truly an artistic surprise. The latter number was given in a manner to compare most favorably indeed with that of more noted and highly paid but no more accomplished singers.

### J. Warren Erb Engaged in Community Singing

J. Warren Erb, of Pittsburgh, has been very actively engaged in civic and community singing work during the summer. As a member of the Civic Club and one of the prominent committees, he has been in close touch with all the activities, and during the month of July, he was detailed to take three of the city park concerts, which he conducted with astonishing success. Of notable importance were the two Saturday night concerts at Ormsby Playground, South Side, where he was chosen by the local committee of the Women's Defense League as song leader and director of the playground patriotic demonstration. Nearly 2,000 people poured into the grounds, and the response made to Mr. Erb's leadership was magnificent. On the night of July 4, when the first program of the Y. W. C. A. Hospitality House was given, Mr. Erb acted as accompanist and Christine Miller Clemson was in charge of the program.

### The Haywoods Entertain the Soldiers

On Monday evening, June 17, Mr. and Mrs. Frederick H. Haywood gave a program at the Broadway Tabernacle, New York, for the Enlisted Men's Club. They were assisted by John Thomas, tenor, from the studios, and George W. Bell, bass soloist from St. James' Church, New York. Mrs. Haywood sang four songs: "I'll Sing Thee Songs of Araby," Clay; "A Song of Sunshine," Florence Turner Maley; "Dawning," Cadman, and "Keep on Hopin'." Maxwell Mr. Thomas followed in a group, including "The Fields of Ballyclaire," Maley, and "Tim Rooney's at the Fightin'," Fox. Mr. Haywood acted as accompanist for the evening, and also sang two duets with Mrs. Haywood, "Somewhere a Voice Is Calling" and "Break, Diviner Light." The program was brought to a close by Mr. Bell, who sang two rousing songs which showed off his sonorous voice to advantage. The entire program was well received, and it was up to the standard of the precedent established by the Haywood vocal studios.

On the evening of July 8 Mr. Haywood again presented a program at the Enlisted Men's Club, and the artists for the evening were Reba Dalbridge, dramatic soprano, and

James Boone, tenor. They were enthusiastically received in solos and duets. Mr. Haywood acted as accompanist. The program was composed of songs by Americans—Briel, McCarthy, Burleigh, Cadman and Harriet Ware.

### American Institute of Applied Music Open

A summer session of more than usual interest closed at the American Institute last week. The school, however, is still open, Messrs. Klibansky, Sherman and Hodgson being on hand all summer for those pupils who wish to improve the vacation period by studying. It is announced that the thirty-third season of the Institute will commence October 1. A condensed announcement may be obtained by applying to the secretary.

### Caselotti Pupils Sing for the Soldiers

Maria Caselotti and Madeline Lucas, accompanied by their teacher, Guido H. Caselotti, visited the Base Hospital at Camp Mills, New York, on Thursday, July 18, rendering solos to a delighted audience, made up entirely of convalescing soldiers who were left behind when their regiments went to France. Mrs. Caselotti sang Schubert's "Serenade," with violin obligato played effectively by Albert Hammond, and won the audience with Grieg's

## SOCIETY OF AMERICAN MUSIC OPTIMISTS

MANA ZUCCA, Founder and President

Founded for the purpose of furthering the interests of American music and American musicians. Public concerts are given from time to time at which American artists are heard. American composers are invited to submit their compositions, either published or in manuscript form, to the judges of the society.

A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

"Solveig's Song" and Ardit's "Kiss" waltz, which she rendered with remarkable agility and charm. Miss Lucas gave two arias, from "Pagliacci" and "Carmen," effectively, and delighted the audience with Ware's "Hindoo Love Song" and Spross' "Will o' the Wisp."

In the evening the program was repeated in Floral Park, L. I., before an audience of soldiers from the aviation camp.

### DEBUSSY

One who was mated with a dream lies dead—  
A wistful Pierrot, whose elusive wit  
Gathered its store of fancy exquisite  
In moonlit gardens, where strange shadows spread

Down dusky ways shy fauns in hiding tread;  
Where nightingales with mournful magic flit  
Through scented vines by silver blossoms lit,  
And fountains ripple, myrtle garlanded.

Haunting and wonder filled and whimsical,  
His music bids fantastic figures stir  
Unto the measure of an ancient dance:  
And leads, where leaves of mystic fragrance fall,  
Down pathways pale with dew-spun gossamer,  
Back to the far-off country of Romance.

—Charlotte Becker, in The New France.

### Marjorie Knight at Camp Upton

On Wednesday evening, July 24, Marjorie Knight, soprano, had a most inspiring day at Camp Upton, when she gave five concerts at the base hospital during the afternoon and one in the Y. M. C. A. auditorium in the evening.

Her program was well arranged and of much interest, but the songs that received the most applause were "The Americans Come" (Fay Foster), "The Magic of Your Eyes" (Arthur A. Penn), and "Mighty Lak a Rose," with violin obligato. Miss Knight was assisted by Carl Gilbert, violinist, and Adela Sanford, accompanist, who deserve credit for their splendid work. The parting-words of the boys to these young artists were, "We love to see you come, but hate to see you go!"

### Baby Votichenko—an Infant Prodigy

It is not often that a child of two has the opportunity and inclination to learn five languages. Baby Votichenko, the infant son of Sacha Votichenko, who is known as the sole exponent of the tympanon, speaks French, Russian, Italian, Spanish and English equally well. As Mr. and Mrs. Votichenko entertain many musicians and artists of foreign nationalities, the baby has plenty of chance to exercise his linguistic talents. He not only enjoys imitating his elders in the matter of conversation, but gives clever impersonations of his father at the tympanon. Baby Votichenko has a tiny piano of his own, and judging by the way he improvises, we are inclined to think that he inherits the musicianship which has made his ancestors famous for so many generations.

### Paderewski Takes Lambert Cottage

Paderewski, it is announced, has taken the cottage at Avon, New Jersey, belonging to the well known New York pianist, Alexander Lambert, and will spend August and September there.

### Arturo Papalardo's Large Following in New York and Philadelphia

Arturo Papalardo has been offered the conductorship of the San Carlo Opera Company, but refused on account of large classes in New York and Philadelphia. Papalardo has a following in both cities which necessitates five days each week in New York and the remaining two days in Philadelphia. Papalardo recently opened his New York studio at 305 West Ninety-eighth street. He is the teacher of many well known singers, among whom are Lucrezia Bori, Ethel Parks, Inez Ferraris, Stella de Mette,



ARTURO PAPALARDO,

Singing teacher and coach, who has large classes in Philadelphia and New York.

Marta Wittkowska, Giuseppe Gravina and Francesco Conti. Some of the singers who have sung under his baton are Pini Corsi, Louis d'Angelo, Pompilio Malatista, Inez Ferraris, Mario Ancona, Rizzardo da Ferrara and Giraltoni, of South America.

### French Baritone for the Metropolitan

Word comes to the MUSICAL COURIER from Paris that Robert Couzinau, of the Paris Opera, has been engaged for the Metropolitan Opera as a regular member of the company, beginning with the coming season. Couzinau is a young singer, with agreeable voice and of good appearance, who has sung leading roles at the Opera for several seasons past and has also appeared in other leading French opera houses.



# WINSTON WILKINSON

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## CHOOSING A VOCAL CAREER

From The Music Student of Los Angeles, Cal.  
BY MARCELLA CRAFT

The choice of a career by a girl is possibly a more serious matter, certainly a more delicate one, than by a boy. The reason for this is the greater number of occupations that are, in later life, open to the boy.

If a lad makes a mistake in his first choice, he can more easily rectify it by a change into what more truly becomes his natural abilities. Many a merchant has succeeded as such after he found he was a misfit as a doctor or lawyer. Many a preacher has found that he was intended for farming, not for preaching.

It is the wise man who leaves the misfit business or profession to take up that work which best suits his particular combination of mind and physique. There is no sense in continually playing a losing game. However, that is another matter.

The young woman who finds she has made a mistaken choice for her life work cannot so easily change to a real estate business, or to farming, or to merchandising. Consequently she must exercise more care in the choice of her work.

Many a girl has passed a soured, disappointed life because she did not thus look herself squarely in the eye and size herself up before she started on the vocal path.

No one knows better than a person who is successful in holding the stage before the public what it means to achieve such a position. All the above elements must be considered. And in writing of these, I wish to leave my own personality out of the case and not even give my own experiences, or hopes or failures, or successes; but simply to deduce from my experience and that of others what seems to me to be a correct view of the matter.

It is not enough to have ambition, or even ambition plus talent. Or even ambition plus talent plus money. The other features are equally essential.

One might have all the ambition and money in the world and still not be of adaptable disposition. And then, even though one add that tractable, teachable disposition, one may not have the physical build and stamina which are necessary, if one is to undergo the grueling process that makes artists.

And beyond all this, there comes the feature of temperament—that so called "artistic temperament" at whose door are laid so many idiosyncrasies, so many whims, so many outbursts of peculiar personality; so many uncontrolled tempers which really weaken real temperament rather than express it.

One might write pages on this feature and quote many interesting and sometimes laughable incidents, but that would be apart from my purpose.

There is such a thing as artistic temperament. There is such a thing as a mental and nervous makeup that causes one to be particularly susceptible to beauty in general and tonal beauty in particular. There is such a thing as having a quick appreciation for the histrionic, the dramatic, and possessing that rare disposition and ability which not only receives and appreciates the beautiful and the dramatic but is able to express this feeling in posture, in action, in facial expression—and, of course, for the singer, by fitting vocal means.

Receptivity, expressiveness, finely drawn nerve filament and consequent high strung sensitiveness—all these go to make up what are called the "artistic temperament" which is the cause of so many newspaper jokes. But, being what it is, it is a necessary concomitant of the vocalist's equipment.

Narrowing the discussion to musical and still further, to vocal matters, it continually is impressed upon me that young women who look to singing as their "career" in life should very carefully do what every successful merchant does each year, and that is "take stock" of their talents, their physique, their perseverance, their temperament and last, but not least, their finances.

So I suggest to the aspiring singer that she take stock most carefully before deciding on this career. If with all these she adds strength of character, so much the better, for a girl who is thrown out into public life needs that asset much more than the quiet home body who is shielded from every storm and most temptations.

And as the climax of all these necessary qualities, she must be a "willing slave," working incessantly and loving to work rather than do anything else, ready to sacrifice willingly any and every pleasure that may come, even for an hour, between her and her daily studies.

It is far better to be a successful teacher and far better to be a beloved housewife than a failure on the concert or opera stage. Indeed, I consider it generally a great mistake to cast aside the latter vocation for the sake of a career.

One more thing I wish to urge upon the would-be singer. Many a tragedy have I seen in Europe—disappointed, broken lives because of undue encouragement given by adoring friends and relatives in America. Consequent-

ly to girls who consult me as to the advisability of going to Europe I always say "Yes—but first prove in your own country that you can earn money with your voice."

Get a church position, sing in concert before audiences, composed not of friends, but of strangers who have paid to hear you. Their judgment is worth much. Sing professionally here before you make up your mind that you will study for opera or go abroad.

American teachers are as good as European so far as technical work is concerned, and many are better as far as the understanding of the American voice with its flaws which result from faulty speaking of the English language. American teachers of the old Italian, or Italians who know the phonetics of the English language, are best for the American beginner. Later the Italian teacher and the European environment are greatly to be desired—but not at first.

In writing on this subject, one is tempted to go farther and speak of the proper guidance of the musical talent the student may possess, the cultivation of a sturdy physique capable of resisting the encroachments of long hours of study and late hours of concert and opera; to speak of the acquirement of dogged persistence and of bravery in the face of difficulties and obstacles; and even to write of the more commonplace matter as to the necessary expenses

## Have You Heard the Latest Melody Ballad?

### "The Radiance in Your Eyes"

By Icar Novello

(Composer of "Keep the Home Fires Burning"  
"Till the Boys Come Home," "Dream Boat," etc.)

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of such a farce—which amount, often, to several times the figure considered necessary.

All these are attractive and valuable topics, did one have the time and the facile pen. But they are not for me at present. My one thought is simply to start the young girl reader of "The Music Student"—and possibly her doting mother—to thinking about the very large requirements the public career makes on the singer and possibly to save her from a false step at the beginning.

My sermon is summed up in the words "Prove yourself." And be not self-deceived. Face calmly and critically your faults and shortcomings. By all means be brave enough to condemn your faults. And be wise enough not to be influenced by the friendly flatterer. He is your worst enemy—next to conceit.

This advice is lovingly offered by one who has been over every inch of the climb up to her present modest footing and who wishes to help her sister climbers.

### Ida Geer Weller's Work for the Soldiers

Ida Geer Weller, mezzo-contralto, was one of the soloists on Fourth of July night for the first program in the Y. W. C. A., Hospitality House, Pittsburgh. A number of prominent Pittsburgh soloists were featured on the program, and Christine Miller Clemson was in charge of the evening's entertainment.

On a recent visit to the U. S. Hospital at Markleton, where she gave the song part of an interesting program for the invalided soldiers there, Mrs. Weller volunteered to provide 100 sweaters for the boys in this hospital, and the garments are being knitted by the Red Cross Auxiliary of the First Church of Christ, Scientist, where Mrs. Weller has been substituting for the summer because of the regular soloist having been called in the draft.

### Lisbet Hoffmann's "Boy Scout" Concert

Inhabitants of Woodstock, Catskill Mountains, which include a large summer colony, heard an excellent concert July 10, when Lisbet Hoffmann, pianist, and Hans B. Meyer, violinist, united in a recital for the benefit of the local Boy Scouts. Miss Hoffmann has a large class of piano pupils there during the summer, and the students greatly admired her playing of pieces by Chopin, Liszt and other composers.

### Severe on Tenors

(From New York Life.)

There seems to be a growing conviction in this land of the unjustly free and forward that amateur tenor singing should be regulated by law. Those who deem such extreme paternalism advisable maintain that all tenors should be examined, licensed and tagged, and that their fields of depredation be clearly defined and advertised. They also hint that steps will be taken to have the less responsible



KATHARINE DUBBS.

A young and popular soprano of Harrisburg, Pa., who has filled many concert engagements during the past season. One of her distinctive successes was at a big Red Cross benefit concert at Enola, Pa., where she sang Penn's "The Magic of Your Eyes." Recently, at a patriotic meeting held in the state house of representatives, she made a big hit with Zo Elliott's "There's a Long, Long Trail." Miss Dubbs has a dramatic voice, rich in quality, and of considerable power. This is her third year of study under the tutelage of John W. Phillips, of the Phillips Studio.

hitters of high C placed under bond to keep the peace. Everybody knows that at present it is impossible for one to come within two blocks of a meeting of any amateur musical organization in America without laying one's self liable to the influence of a tempestuous solo by some huge and podgy person with a thick throat, a red face, and a nasal whinny at least a half tone flat. We instinctively feel whenever we enter a music zone that some such man is going to set our inoffensive tympanums into unsympathetic vibration with his taut and rusty vocal chords. And we further realize that there will be enough perfect ladies of both sexes present at his mighty performance to applaud politely and effect an encore. It is such a situation that the agitators for more stringent regulation are trying to ameliorate. They assert that the time for vigorous action has come. In a cause such as this the end will justify any means short of poisoning, and good people everywhere should lend a hand in anything that is proposed to rid us of the predatory tenor.

### Edith Mason Engaged

Edith Mason, the American lyric soprano who made so distinct an impression two years ago as a member of the Metropolitan Opera Company, had scarcely returned from a very successful tour in the West Indies and Venezuela as prima donna of the Bracale Opera Company—a tour preceded by equally brilliant success with the Sigaldi Opera Company in Mexico—before Sparks M. Berry, who is in New York organizing the La Scala Opera Company, of which he and L. E. Behymer, of Los Angeles, are managers, engaged her for the principal soprano roles with that organization during the coming season. The La Scala Company will open its season in Washington, D. C., the latter part of October, beginning a transcontinental tour.

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## MUSIC ON THE PACIFIC SLOPE

LA SCALA OPERA COMPANY  
TO REVISIT SAN FRANCISCO

Teyte, Miura and Gaudenzi to Be the Stars—Tyndall Gray, San Diego Representative of the Musical Courier, Enlists—Plans for the Bohemian Grove Play—Current Musical Activities

San Francisco, Cal., July 22, 1918,  
2644 Green St., Phone West 3358.

It is surprising, and, to the stranger, at least, puzzling, to note how much more is going on musically across the bay at Oakland and Berkeley at this time of year than here in San Francisco. San Francisco had a full winter season, but at present it is very decidedly dead. Our Oakland correspondent gives an interesting account on another page of doings "over there," and it will be noted that there are considerable doings. There are real band concerts, both by the U. S. Marine Band and the Municipal Band, and the Goat Island Naval Band seems also to be rapidly assuming the dimensions of a genuine concert organization. There are community sings at the University of California and at the Oakland City Park. Edgar Stillman-Kelley is giving a series of lectures at the university. A season of light opera is in its sixth week at Bishop's Playhouse, where the "Bohemian Girl" is being given with Marion Vecki and Alexander Bevani. Glück's "Orpheus" is to be given this week at the Greek Theatre, under the direction of Paul Steindorff, with Loisa Patterson-Wessitsh in the leading role. On the whole it appears that Oakland and Berkeley are busy.

To counterbalance this, San Francisco has had this week Lili Petschnikof, noted violinist, at the Orpheum, and will have during the coming week Carl Jörn, on hearing which Alfred Metzger wanted to know if we were yearning to hear him.

## Alberta Livernash Hyde Studio Recital

There was also in this town a very interesting concert at the studio of Alberta Livernash Hyde on July 20, in which the compositions of Abbie Gerrish Jones were featured. The program was in charge of Mrs. Richard Rees and was excellently arranged so as to give variety, and the artists by whom the music was interpreted were among the best of those residing in this city. They were Madeline Gallagher, Mrs. Henry Feighner, Mrs. Hyde, Jack Hillman, Alice Levy, Anne Neale, Mrs. Charles McWest, Ruth Mitchell, Mrs. Rees, Beatrice Becker and Elias M. Hecht.

Mrs. Jones is an American composer who makes her home in Berkeley, on the heights overlooking the Golden Gate. There she gathers inspiration for the lovely things

she produces. She seems to have an endless gift of melody and a certain skill in suiting the music intimately to the words of the poem. Most of her works are comparatively simple, in pleasing, lyric style and form. They have been published by various Eastern publishers and are becoming widely known in spite of the fact that the composer (like too many others) makes little or no effort to push them outside of the narrow limits of this city and the immediate neighborhood. There appears to be a sort of prejudice among composers (as among the members of the medical fraternity) against pushing themselves forward. In the case of Mrs. Jones, one cannot but regret that the works are not largely and properly advertised; for they possess real merit of a very unusual order, and they show that ease of production which is the stamp of real talent. There is a real wealth of musical ideas, and they are attractively arranged so as to make a general popular appeal.

## La Scala Company for San Francisco

Walter Anthony in the San Francisco Chronicle announces that the La Scala Opera Company will appear here this winter, with Edith Mason, Tamaki Miura and Gaudenzi. This has been known for some time by those on the inside, but the plans of the managers, Behymer & Berry, were supposed to be secret, or at least not yet ready for publication. However, it is evidently no longer a secret, and so, the MUSICAL COURIER may also announce it. Mr. Berry is now in New York perfecting the arrangements, and "Bee," whom I saw this week, laid up again with a lame ankle—or, rather, laid up as much as he ever is laid up, for he seems to get around in spite of physical disabilities that would keep most men chained to their beds—was not inclined to be communicative.

However, we have seen the La Scala Company in past seasons, and there is no doubt of its excellence nor of the sincere intentions of the managers to give the public more than their money's worth. Also, this season it will be better than ever, and those who love opera will welcome its arrival here with joy.

## Wisner-Hughes Sonata Recitals to Be Continued

Hother Wisner, violinist, and Mrs. Robert Hughes, pianist, will continue their series of sonata recitals next season, as in past seasons. Mr. Wisner, a pupil of Ysaye and one of the most gifted as well as one of the most energetic of local artists, believes in boosting and rooting for music, and he and Mrs. Hughes do much in the cause of real art with these concerts which offer some things that would not be heard here but for them. Mrs. Hughes is a truly splendid pianist. Her natural talent is extraordinary, and she possesses also a great mastery of the keyboard. Several novelties are announced for this season's programs, and

the appearance of these artists is looked forward to with interest.

## Russian Violinist a Visitor

Max Selinsky, a violinist from Petrograd, is visiting in San Francisco. He comes here from Honolulu, where he is director of the chamber music organization of the Philharmonic Society. He is in San Francisco for the purpose of engaging certain necessary players. It is planned to give a series of subscription concerts in Honolulu during the coming winter, the receipts of several of which are to be donated to the Red Cross. Considering the difficulty our own local orchestra is having in getting players for its coming season, it is to be feared that Mr. Selinsky will not find his task a simple one.

## Anent Sir Henry

Speaking of the South Seas reminds one of Sir Henry, from whom a card was received recently from Santa Barbara. The photo of this aristocrat of the bow (or beau of the aristocracy) left no doubt as to his continued good health and sprightliness. On an accompanying card he wrote that he returns to San Francisco July 26, then in a couple of days to Bohemian Grove. Sir Henry, as was recently announced in these columns, was honored not long ago by being made a life member of the Bohemian Club, in recognition of his many services. The Bohemian Grove play would not be complete without his presence.

## The Bohemian Grove Play

The play this year is to be as elaborate as it has been in the past. The music has been composed by Wallace A. Sabin, organist and conductor, who will rehearse and conduct the work himself. The date of the production is August 3, Saturday afternoon, and there will be a concert on Sunday morning given by the orchestra of sixty-five engaged for this occasion and the artists who are to take part in the play. Among these is Jerome Uhl, noted baritone, who, after a stay in Los Angeles, has now moved to San Francisco and taken up his residence in Berkeley. At the concert the scherzo of Edgar Stillman-Kelley's "New England Symphony" is to be given. This movement is built upon motives made from the songs of birds, and will be especially attractive in the setting of the woods where the Grove Play is given.

I have never seen the Grove, but I have been given glowing accounts of it and can picture it to myself in some measure through my familiarity with the California primeval forests, like unto which there is nothing in any other portion of the United States. The Bohemian Club owns several hundred acres in the Russian River district, about eighty miles north of San Francisco, this district being one of the most popular hereabout for summer campers. The

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Grove is fixed up in a comfortable way for the many campers, members of the Bohemian Club, who spend all or part of their summers there. For the play each year there is a gathering of members and their guests that taxes the accommodations of the Grove.

The Grove play this year is by Richard M. Hotaling, and is entitled "The Twilight of the Kings; A Masque of Democracy." The music, by Mr. Sabin, portions of which were played for me a few days ago by the composer, is big, impressive and dignified.

#### Tyndall Gray Enters the Service

From San Diego comes a brief note from Tyndall Gray which announces that he is to report on July 20 at the New York Y. M. C. A. for overseas work. He adds: "I know you will envy me!" I certainly do!

Therewith, alas, we lose our very excellent and efficient San Diego correspondent. Mr. Gray was a piano man and an author. His wife, Florence Shinkel Gray, a noted pianist. With the Steinway as a leader, the house of Gray & Maw, of which our Mr. Gray is the president, is the big piano house of San Diego, and does a thriving business. In the interim between closing sales for Steinway grands, Mr. Gray found time to write notes for the *MUSICAL COURIER*, characterized by their graceful and often witty style, and their keen insight into the true inwardness of musical doings in his city. He also found time to write plays, and had a vaudeville sketch on the boards all this last season that was a patriotic as well as a literary and dramatic success. He also wrote last year an opera libretto in one act which the writer spoiled by setting to music.

The best wishes of the *MUSICAL COURIER* go with Mr. Gray in his new field of endeavor.

#### The Sarah Coleman Bragdon Recital

Sarah Coleman Bragdon, pianist and composer, of Pasadena, a cousin by marriage of Edgar Stillman-Kelley, is spending a month in Berkeley for the purpose of benefiting from the course of instruction which Mr. Kelley is giving there at the university. Mrs. Bragdon has handed me a program of a recital given by her last month at the studio of Mary Adele Wooster in Los Angeles, which was not covered at the time, probably for the simple reason that neither Mrs. Bragdon nor her teacher informed us that the recital was to take place. However, it happens that I well know Mrs. Bragdon's work, both as a pianist and a composer, and can speak authoritatively of it.

Her program on this occasion consisted of the Bach-Busoni choral prelude; Bach preludes and fugues in B flat major and G minor; Cui, "Causerie"; Grainger, "Irish Tune"; Fannie Dillon, "Song of the Sierras"; Kreider, "Surge on Surge"; Bragdon, rondo, intermezzo, "Summer Rain," "San Gabriel," waltz; Beethoven, sonata, op. 31, No. 3—an excellent and interesting program.

Mrs. Bragdon is young and full of life. She is a pupil of Fannie Dillon, which amply accounts for her fine technique as a composer; and she possesses a wealth of real ideas. She will become a tone colorist of unusual merit as her technique and her ideas work themselves out. She has the gift of expressiveness, so that the names of her compositions are not mere names, but express very clearly the conception of the music. This "Summer Rain" especially is a lovely conception, a gentle melody worked up with rapid chromatic developments and full of lightness and brightness and bits of sunshine. (Mrs. Bragdon must have gone East to get the idea; or perhaps she got it out of her own imagination, for there is no such thing as summer rain in this State, which is six months wet in winter and six months dry in summer.) F. P.

#### NORTHWESTERN CONSERVATORY OPENS IN TACOMA

##### Fernanda Wasterlain at Its Head—Puget Sound Alumni Entertained—Camp Lewis Notes

A new Conservatory of Music for the Northwest opened in Tacoma, July 1, with a summer school conducted by Fernanda Wasterlain. Piano, violin and mandolin classes are supervised by Mme. Wasterlain. The band and orchestra departments are in charge of F. Wasterlain, director of many bands in Europe and the United States, and a graduate of the Brussels Conservatory in Belgium. With the group of professional musicians established in Tacoma through the opening of the conservatory is Viola Wasterlain, violinist, soloist recently with the Capital City Band in an Alaskan tour.

#### Third Edition Pacific Musical Year Book

The Third Biennial Edition of the Pacific Northwest Musical Year Book is a classified directory of music teachers, clubs and musical associations of Washington,

Oregon, Idaho, Montana and western British Columbia, serving a wide circle of musicians. The primary purpose of the western musicians' year book is the promotion of interstate bonds of fellowship. Also the stimulating of united interest in extensive musical endeavor throughout the portion of the great Northwest which it covers.

#### A Newcomer to Tacoma

A recent addition to Tacoma musical circles is Mrs. Samuel Andrews, née Valerie J. Lewitus, an accomplished pianist and a pupil of Prof. M. C. Kirsch, of New York City.

#### Puget Sound Conservatory Entertainment

The Alumni of the Puget Sound Conservatory of Music were entertained by their retiring president, Mrs. A. Ray McCombs, at the Tacoma Hotel, the occasion being the sixth annual reunion of the Alumni Association. Harriet May Dunlap, graduate of the conservatory this year in voice and theory, was initiated as a member, and Sophy A. Preston, prominent Tacoma musician, was elected president for the coming year. Among those present were Dr. and Mrs. E. H. Todd, of the Puget Sound College; Dr. and Mrs. Robert Schofield, of the Puget Sound Conservatory; Mr. and Mrs. A. Ray McCombs, Sophy A. and Lucile Preston, Zara Darrow, Leona McQueen, Dr. and Mrs. F. J. Gambill, Ruth Johnson, Eunice Orr, Elsie Moe, Clayton Johnson and Fritz Kloepper.

#### Tacoma Musical Notes

Miriam Lefferts, of Berkeley, Cal., is the guest of Mrs. W. D. Barbee, wife of Major Barbee, of Camp Lewis, Tacoma. Miss Lefferts is a well known contralto singer

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who has held the position of soloist in large churches of San Francisco and in the East.

Dorothy von Gorder, a prominent singer of Pittsburgh, Pa., and a graduate of the Sargent School, of Boston, is in Tacoma for the summer as a guest of Mrs. Joseph S. Griggs.

Homer Lind and Adah Carrie Lind, members of the H. W. Savage Parsifal Opera Company, are appearing in Tacoma this week in "The Singing Teacher," a musical-dramatic offering.

#### Camp Lewis Notes

R. W. Walker, a former member of the Portland, Ore., Oratorio Society, the Portland Opera Association, at one time a member of the famous Thomas Orchestra, and recently of the Spokane Symphony Orchestra, is now serving the Government at Camp Lewis, Tacoma, Wash., having enlisted with the hospital unit from Oregon. His first humble duties lay in the cuisine at the Hostess House and later at the Y. M. C. A. buildings, as illness at first prevented his going to France with his unit. Mr. Walker was on the music committee of the first Y. M. C. A. in this country, in 1870.

Patricia Murphy, who returned recently from three years' study of vocal music in New York, and who made her debut in Tacoma a few weeks ago, was soloist at the 248th Artillery Band concert given July 15 at the cantonment. Several thousand soldiers, with officers and their friends, were assembled about the pavilion.

Theo Karle, who is now a private in the depot brigade,

and who has been placed in charge of the depot brigade library, is singing frequently for his soldier comrades at the Sunday evening services held at the library auditorium. Clyde Lehman, of Seattle, a well known pianist of the Northwest, has appeared at several services as accompanist for Mr. Karle. Many from other parts of the camp are taking advantage of the opportunity to hear the famous tenor.

The Orpheus Club, leading choral organization of Tacoma, gave a concert of high order at Y. M. C. A. Auditorium No. 6, on Friday evening, July 19. The club also gave an open air concert for the men housed in the quarantine hospital, which was received with gratitude.

Last Sunday afternoon, just before retreat, thousands of soldiers were made happy by an exceptionally fine program given in English and Swedish by the Everett Male Chorus of twenty-five trained voices, under the baton of Phillip Hillstrom.

Monday evening, July 22, three equally delightful concerts were given in various parts of the cantonment. Soloists appearing were Mary Kilpatrick, pianist, of Tacoma; Miss C. Osborne, of Seattle, harpist, and Frederick C. Taggart, of Vancouver, B. C., baritone.

Nearly three thousand soldiers enjoyed the "Seattle Night" program given on Tuesday evening, July 16, at the cantonment. Entertainers contributing were the Knickerbocker Male Quartet, composed of H. O. Price, E. E. Erkart, F. G. Moulton and A. E. Sully; Daisy Allen, soprano soloist, and Oswald A. Olson, baritone, formerly of the Seattle Standard Opera Company. K. M. K.

#### OAKLAND MUNICIPAL BAND STARTS COMMUNITY SINGING

U. S. Marine Corps Band Popular—Community Music at University of California—"Bohemian Girl" at Playhouse—\$20,000 Bandstand for Lakeside Park—Artists' Concerts Arranged—Notes

With the arrival of the famous U. S. Marine Band in this city and its appearance in a series of afternoon and evening concerts at the T. & D. Theatre, tremendous impetus was given to Marine Corps Week, which came to an official termination on Saturday, July 13. The band, with its full strength of sixty pieces, under the baton of Sergeant Frank Walcott, is rapidly becoming a serious rival to the well known organizations of the country. The T. & D. Theatre has a seating capacity of 3,800, and this was easily filled many times during the week. The War Camp Community Service and the Defenders' Club shared, to a large extent, the receipts of these concerts and of other specially planned events during the week. For the purpose of arousing interest in the Marine Corps enlistments and to raise additional funds to maintain the work of the War Camp Community Service, Marine Corps Week was inaugurated.

In addition to the foregoing and to aid the Defenders' Club, the band also gave two fine programs on Sunday morning and afternoon, July 14, at the T. & D. Theatre, in commemoration of the fall of the Bastille. French flags were much in evidence on these occasions and the "Marseillaise" was stirringly played in honor of the French national holiday. Sergeant Rudy Wiedoeft, former Orpheum star, and now premier saxophonist with the band, contributed exceptionally clever saxophone and clarinet solos at these concerts, in every instance gaining repeated recalls.

#### Community Music at University of California

The University of California has thrown open to the public without cost "Community Music" evenings, in charge of Milford Witts, organist and conductor of community music of Madison, Wis. He is giving a course of practical demonstration of the value of community music, and the manner in which the citizens can be induced to take part. Song practice is preceded by short talks on the significance, development, value in homes, schools and communities of community music, and on the recent development of music in the U. S. Army and the Y. M. C. A. This course is attracting considerable attention. Mr. Witts is also arranging the "Campfire Nights" programs being given on Wednesday evenings at the Greek Theatre. The last program included numbers by Ernest Hessner, baritone; Bernice La Flamme, pianist; Gladys Noall, in dances, and a demonstration of children's play, directed by Ruth Findlay.

#### "Bohemian Girl" at Bishop Playhouse

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and universally loved opera, "The Bohemian Girl" was a happy choice. Naturally, it is drawing very large houses, because there is an efficient chorus of thirty-five; the scenic and lighting effects are excellent, and the principals are exceptionally capable.

Robert Battison is taking the role of Thaddeus; Alexander Bevan, Devilshoff; Alice Bernini, Arline; Helen Stiles, Buda; Francis Young, Florstein; Oliver Le Noir, Captain of the Guard; Lucy van de Mark, Gypsy Queen; Marion Vecki, Count Arnheim.

## Municipal Band Inaugurates Community Singing

Success crowned the efforts of Paul Steindorff and Henry Vogt, of the Municipal Band concerts, to introduce community singing, on Sunday, July 7, when a crowd of 6,000 persons, accompanied by the band, sang "The Star Spangled Banner," the words of which were printed upon the program. Jack Stewart, baritone, led the community singing.

The anniversary of the taking of the Bastille was celebrated on Sunday, July 14, by the rendition of Litolff's overture, "Maximilian Robespierre." Besides this number, Verdi and Massenet were represented on the program, also airs from Balfe's "Bohemian Girl" (out of compliment to the opera at the Bishop Playhouse). "The Iron King," St. Clair; overture to "Macbeth," Sullivan; waltz, "Roses from the South," Strauss, and march, "Somewhere in France Is the Lily," Howard, completed the program.

## \$20,000 Bandstand for Lakeside Park

In memory of Park Director James P. Edoff, a beautiful new bandstand is being erected in Lakeside Park, at a total cost of \$20,000. A great deal of preliminary work has to be done, involving the driving of piling on the "made" grounds of the park, the installation of the concrete capping, and the starting of the foundation work; and it is estimated that the entire work will take two months. The structure is to be located a short distance east of the present bandstand, and will undoubtedly be a beautiful and permanent piece of architecture.

## Glück's "Orpheus" in Preparation

Much interest is being centered on the coming performance of Glück's masterpiece, "Orpheus," which is billed to take place at the Greek Theatre on July 27. Lydia Sturtevant has been cast for the title role. Eurydice will be sung by Lois Patterson-Wessitsh, and Love by Anna Young. Garnett Holme, veteran director of Greek Theatre plays, will be stage manager, and Anita Peters Wright is training a large group of her girls for the special ballet scene. Paul Steindorff promises a fine orchestra of sixty pieces, a chorus of seventy-five, and Ruth St. Denis as solo dancer.

## Musical Notes

The members of the U. S. Marine Band were guests at the Rotary Club luncheon at the Hotel Oakland on July 13. They gave a program under the direction of Sergeant Frank Walcott. Rudy Wiedoeft, saxophonist, and a few other artists also contributed numbers.

The Hughes Club, of which D. P. Hughes is director, will begin activities August 2, when rehearsals will be resumed. The Hughes Club is an organization of women singers, which has given many high class programs in the past, assisting also in many musical events of note in the bay region.

Some of the most picturesque scenery of the East Bay district was opened up by the extension of the Key Route line last week, which passes within a stone's throw of the natural amphitheatre in Trestle Glen, now a part of Lakeside Highlands. At this spot many concerts and other al fresco festivities have taken place in the past.

Esther McKay, fifteen years old, has a lyric voice of unusual promise. She sang recently at the Defenders' Club and won much applause and commendation.

A presentation of Shakespeare's "Macbeth" for their annual play is announced at the close of the summer session at the University of California, when students in this year's classes in dramatic interpretation under Professor Fergus Reddie of the University of Oregon, will be given at the Greek Theatre, Berkeley, on July 29.

At the Kinema Theatre this week is being shown to crowded houses the official government films of the war, "Pershing's Crusaders." The Goat Island Naval Band of sixty pieces gave half an hour's program between shows on the evening of July 15, and again on July 18.

The Pacific Choral Society gave the half hour of music at the Greek Theatre on July 14. William H. Keith, baritone, was the soloist.

## Fourth Series of Artists' Concerts Arranged

A splendid array of world famed artists have been booked by Miss Z. W. Potter, well known concert manager of Oakland and vicinity, for the forthcoming series of five artists' concerts to take place in the Municipal Opera House. The first concert is to be given in October or November, when Yolanda Mero, a "remarkable figure in the pianistic world," and Lambert Murphy, the noted tenor, are booked. For the second concert, which will take place in January, Lucy Gates, coloratura soprano, is the attraction. The same program includes the famous Trio de Lutece, consisting of George Barrère, flute; Carlos Salzedo, harp, and Paul Kefer, cello. Josef Hofmann, the Polish pianist, is the artist for the February concert. Anna Case, America's all-American soprano, is booked for March, and for the final concert in April Miss Potter announces Louis Graveure.

## French Symphony Orchestra to Visit Oakland

The French Symphony Orchestra of eighty-five pieces, under the management of Miss Z. W. Potter, is to give a concert in Oakland at the T. & D. Theatre, under the auspices of the Oakland Chamber of Commerce.

E. A. T.

## Bloomfield-Zeisler Ill

Fannie Bloomfield-Zeisler, the distinguished American pianist, is seriously ill at the Michael Reese Hospital in Chicago, where she has been for several weeks. At latest accounts the patient was doing very well, but she is by no means out of danger at the present time.

## MERLE ALCOCK'S PERSONALITY

Merle Alcock's success as a concert, oratorio and church singer has been largely due to her attractive personality. "Personality," said a well known manager recently "is fifty per cent. of the artist's makeup." That being the case, Merle Alcock has a sound standard percentage. Wherever she sings she immediately captures her hearers, and her engagement nine time out of ten results in a re-engagement.

Last season included the following dates: New York—November 26, soloist, Mendelssohn Glee Club; February 10, concert, Manhattan Opera House; March 28, Bach's "St. Matthew Passion"; June 29, New York Globe concert. Boston—December 25, "The Messiah," Handel and Haydn Society; January 22, Mahler Symphony; February 3, re-engagement; February 17, "Hora Novissima," Handel and Haydn Society; March 26, Bach's "St. Matthew Passion," Boston Symphony; April 3, re-engagement. Cincinnati—February 14, soloist, Orpheus Club; May 7 to 11, soloist, May Festival. St. Louis—September 17, "Elijah"; September 18, orchestral concert; December 27, "The Messiah." October 10 to December 17, on tour in Middle



Photo, Mishkin, New York.

MERLE ALCOCK,  
Contralto.

West; February 6, Utica, N. Y., joint recital with Leginska; April 10, soloist, Hartford Choral Club, Hartford, Conn.; April 13, recital, Seton Hills School, Greensburg, Pa.; April 18, joint recital with Bechtel Alcock, Spartanburg, S. C., and April 26-27, festival, Fitchburg, Mass.

Next season for Miss Alcock opens on October 7, and is solidly booked to November 25.

## They Were Headed the Other Way

The story is told of a temperamental concert pianist who volunteered to entertain the boys in training at the cantonments. His offer was accepted by an amusement director who either was short of more suitable "acts" or shy of that brand of common sense that should tell him soldiers in training are not likely to be interested in the performance of a temperamental concert pianist, with or without long hair.

The pianist, however, was determined to do his part. His first audience was huge and reasonably expectant. A bit noisy, perhaps, and rather scuffy about the feet, but still ready to give the gentleman a chance. The pianist played a classy bit from Chopin. Then he offered a little something from Debussy. But just as he was about to honor Bach he became suddenly conscious of a great shifting of places in the audience. All the boys in the room appeared to be changing their positions. The aisles were crowded, the pianist could see that, though looking across the footlights he could not see clearly. He began to play a second time, and then stopped.

The manager of the Liberty theatre in which the concert was being given stood in the wings. The pianist approached him. "Either those boys will have to stop coming in or I shall be unable to continue," he said. "That's all right, mister," replied the manager sympathetically, "they ain't coming in; they're going out."—New York Evening Mail.

## Red Cross Inspires New Song

"The Greatest Mother in the World," by John Murray Anderson, the title of which was taken from a Red Cross poster, is being sung by the Government Quartet in Washington. It was inspired by the big Red Cross parade in New York, in which President Wilson was a participant, and was written in the rough on the window of a Fifth avenue shop. The song has just been published by Witmark & Son, New York.

Mr. Anderson, the composer, at present is collaborating with James K. Hackett in a musical production, "The Spice of Life," to be presented next season.



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Altshouse, Paul, Lake Bonoseen, Castleton, Vt.  
Amato, Pasquale, Far Rockaway, L. I.  
Arden, Cecil, Long Branch, N. J.  
Arens, Franz, Hood River, Portland, Ore.  
Armstrong, William, Larchmont, N. Y.  
Atwood, Martha, New York City  
Auer, Leopold, Lake George, N. Y.

**B** ALDWIN, Ralph L., Haydenville, Mass.  
Baldwin, Samuel, Buck Hill Falls, Pa.  
Bastedo, Orrin, Merrill, N. Y.  
Bauer, Ernest, Mahopac Falls, N. Y.  
Beddoe, Mabel, Muskoko Lake, Conn.  
Bellmann, H. H., Denver, Colo.  
Bennetche, Frieda, Long Beach, L. I., N. Y.  
Berumen, Ernesto, Kew Gardens, L. I., N. Y.  
Bernstein, Eugene, Belmont, N. J.  
Birch, Miss H. L., Lake Geneva, Wis.  
Bird, Miss E. W., Jaffrey, N. H.  
Bissel, Marie Seymour, Kennebago Lake, Me.  
Bloch, Alexander, Lake George, N. Y.  
Bloom, Jacob, Elkhart Lake, Wis.  
Bogert, Walter, Kennebunkport, Me.  
Bohnet, Cleveland, San Antonio, Tex.  
Bollinger, Samuel, Fayetteville, Ark.  
Bowes, Charles, Newport, R. I.  
Breaskin, Elias, Blue Hill, Me.  
Bristol, Dr. F. E., Harrison, Me.  
Brown, Eddy, Lake Oscola Inn, Jefferson Valley, N. Y.  
Brown, Mary Houghton, Rockford, Ill.  
Buckley, Margaret, Ocean Park, Colo.  
Butler, Harold L., Estes Park, Colo.  
Butzi-Peccia, A., Long Branch, N. J.

**C** ALLENDAR, Mary R., Stonington, Conn.  
Campanini, Cleofonte, White Mountains, N. H.  
Carlson, Mrs. C. O., Woods Hole, Mass.  
Carpenter, E. L., Crystal Bay, Minn.  
Carpi, Fernando, Springlake Beach, N. J.  
Carri, F. H., Nantucket, Mass.  
Caruso, Enrico, New York City  
Case, Anna, Mamaroneck, N. Y.  
Cavalli, Mrs. Frank, Mountain View, Me.  
Charlier, Marcel, Harbor View Beach, So. Norwalk, Conn.  
Church, Bernice C., St. Joseph, Mich.  
Church, Frank M., Sandusky, Ohio  
Clarke, Rebecca, Pittsfield, Mass.  
Clyde, Anna, New York City  
Cobb, May Marshall, Nantucket, Mass.  
Cole, R. G., Columbia University, New York, N. Y.  
Colley, Helen, Atlanta, Ga.  
Colton, W. R., Lake George, N. Y.  
Conradi, Luther, Chicorus, N. H.  
Corey, Vera, Geneva, Kane Co., N. Y.  
Cornell, A. Y., Round Lake, Saratoga Co., N. Y.  
Cottlow, Mrs. M., Bronxville, N. Y.  
Cox, W. Ralph, Peterborough, N. H.  
Craft, Marcella, Riverside, Cal.  
Criticos, Jean, Piedmont, Cal.  
Crumbaugh, Helen E., Hamilton, Mo.  
Curci, Mario, Pine Hill, Catskill Mountains

**D** AHL, H. S., Esmond, N. Dak.  
Dambmann, Emma A., Shelter Harbor, Westerly, R. I.  
David, August, Louisville, Ky.  
Davis, Meyer, Bar Harbor, Me.  
Dawley, Eula, Paris, Tex.  
De Bruyn, Roger, Belmar, N. J.  
De Luca, Giuseppe, Long Branch, N. J.  
De Pila, Merced, Belmar, N. J.  
Djur, Adamo, Spring Lake, N. Y.  
Dietrich, Gilbert, Duchess Co., N. Y.  
Dilling, Mildred, Cooperstown, N. Y.

**E** ASTON, Florence, Port Washington, L. I.  
Eddy, Madeline Hobart, Bayonne, N. J.  
Eddy, Clarence, Palo Alto, Cal.  
Elman, Mischa, Long Beach, L. I., N. Y.  
Evans, Frederick Vance, Manhattan, Iowa

**F** AY, Amy, Bethlehem, N. H.  
Ferguson, Bernard, Lancaster Hotel, Denver, Colo.  
Fillion, Mrs. Ferdinand, Calgary, Alta., Canada  
Fischer, Adelaide, Lake Queechy, Canaan, N. Y.  
Fischer, Elsa, Kennebunkport, Me.  
Flint, Willard, So. Hyannis, Mass.  
Fowler, Kate H., Oak Bluffs, Mass.  
Franko, Naham, Long Beach, L. I., N. Y.  
Fremstad, Olive, Bridgton, Me.  
Friedman, J. Jr., Long Beach, L. I., N. Y.  
Friermood, G. O., Ashville, Ala.

**G** ABRILOWITSCH, Clara Clemens, Seal Harbor, Me.  
Gabrilowitsch, Ossip, Seal Harbor, Me.  
Gadski, Mme. J., Schroom Lake, Essex Co., N. Y.  
Galli-Curci, Amelita, Pine Hill, Catskill Mountains  
Ganz, Rudolph, Naples, Me.  
Gardner, Grace G., Hillsboro, Ohio  
Garrison, Mabel, Highland Park, Ill.  
Gates, Lucy, Logan, Utah  
Gatti-Casazza, Giulio, Glen Cove, L. I.  
Gebhard, Heinrich, Norfolk, Mass.  
Gentile, Alice, Port Washington, L. I.  
Given, Thelma, Lake George, N. Y.  
Goldman, Flora, Forest Park, Pa.  
Grant-Schaeffer, G. A., Beebe Junction, P. Q., Canada  
Graveure, Louis, Burlington, Vt.  
Greene, H. W., Brookfield Center, Conn.  
Gulick, Charles L., Westfield, N. J.  
Gurnberg, Louis L., North Long Branch, N. J.

**H** ACKETT, Arthur, Lake Winnepesaukee, Alton, N. H.  
Hackett, Mrs. Arthur, Lake Winnepesaukee, Alton, N. H.  
Hageman, Richard, Glencoe, Ill.  
Hall, Walter Henry, East Edgemoor, Me.  
Hamerslough, Mrs. C., North Long Branch, N. J.  
Hamlin, George, Lake Placid, N. Y.  
Handbury, Miss V., Lake Placid, N. Y.  
Harris, George, Jr., Bar Harbor, Me.  
Harris, Victor, East Hampton, L. I., N. Y.  
Harrold, Orville, Glencoe, Ill.  
Hartmann, Arthur, Houghton, Allegany Co., N. Y.  
Harvard, Sue, Battle Creek, Mich.  
Havens, Mrs. Charles E., Webster, Mass.  
Hay, Lula D., Bay View, Mich.  
Heifetz, Jascha, Narragansett Pier, R. I.  
Hempel, Frieda, The Larches, Lake Placid, Adirondack Mountains  
Hertz, Alfred, Belvedere, Marin Co., Cal.  
Higson, Harriette, Pocahontas, Va.  
Hill, Jessie Fennel, Crookland Park, N. Y.  
Hoff, Anton, Schroom Lake, N. Y.  
Hoffmann, Jacques, Lakeport, N. H.  
Hoffmann, Lisbet, Woodstock, Ulster Co., N. Y.  
Hoffmann, Josef, Northeast Harbor, Me.  
Holterhoff, Leila, New York City  
Homer, Louise, Bolton, Lake George, N. Y.  
Huber, Daniel, Jr., Mt. Pocahontas, Pa.  
Huhn, Bruno, Hunting Inn, East Hampton, N. Y.  
Huss, Henry H., Diamond Point, Warren Co., N. Y.

**J** ACOBS, Carl, Far Rockaway, L. I., N. Y.  
Jonas, Alberto, Rockaway Park, L. I., N. Y.

**K** ASTNER, Alfred, Northport, L. I., N. Y.  
Kaufmann, Minna, Pittsburgh, Ill.  
Kingston, Morgan, Ravinia Park, Ill.  
Kinsolving, Rachel B., Greenhurst, So. Haven, Mich.  
Klenner, Katherine E. Von, Point Chautauqua, N. Y.  
Kneisel, Franz, Blue Hill, Me.  
Knotts, Richard, Lake Ontario, N. Y.  
Knapfer, Mr. and Mrs. Walter R., Magician Lake, Mich.

Koemmenich, Louis, Randolph, N. H.  
Kortschak, Hugo, Pittsfield, Mass.  
Kossuff, Herman, Lake Charlotte, Elizabeth, N. Y.  
Kriens, Christian, Burlington, Vt.  
Kryl, Marie, Lake George, N. Y.

**L** A FOND, Phyllis, Dover, N. J.  
Lambert, Alexander, Avon, N. J.  
Lang, Margaret R., New Boston, N. H.  
Lazzari, Caroline, Stony Creek, Conn.  
Lca, Lorna, Seattle, Wash.  
Leginska, Ethel, Interlaken, N. Ashbury Park, N. Y.  
Leopold, Ralph, Washington, D. C.  
Leventritt, Miss O., Beverly Farms, Mass.  
Levitaki, Mischa, Avon-by-the-Sea, N. J.  
Liebling, Max, Margerville, N. Y.  
Liebmann, Jennie S., Sound Beach, Conn.  
Lindgren, Lydia, Rowayton, Conn.  
Locke, Lydia, Croton Lake, N. Y.  
Loeb, Elsa, Deal Beach, N. J.  
Love, Linnie, Seattle, Wash.  
Lulek, Dr. Fery L., Long Beach, L. I.  
Luyster, Wilbur A., East Brookfield, Mass.

**M** ACLENNAN, Francis, Port Washington, L. I.  
Martelli, Giovanni, Monroe, Orange Co., N. Y.  
Martucci, Umberto, Rockaway Beach, Long Island, N. Y.  
Mason, Edith B., Venezuela, South America  
Matzenauer, Margaret, Taylors on Schroom, Adirondack, N. Y.  
McCormack, John, Noroton, Conn.  
McMakin, Miss C. F., Hinsdale, Mass.  
McVay, Elizabeth, Hollywood, Cal.  
Mees, Dr. Arthur, Morrisville, Vt.  
Mero, Yolanda, New City, N. Y.  
Middleton, Arthur, Musiclony, Westerly, R. I.  
Miholland, Vida, Meadowmont, Wadhams, Essex Co., N. Y.  
Miller, Rosalie, Muncie Cottage, Chautauqua, N. Y.  
Miura, Tamaki, New Haven, Conn.  
Moore, Hazel, Council Bluffs, Ia.  
Mott, Alice Garrigue, Long Lake, Hamilton Co., N. Y.  
Mukle, May, Pittsfield, Mass.  
Mullen, Marie Kern, Sherman, Tex.  
Muzio, Claudia, Highland Park, Ill.  
Myer, Edmund J., Seattle, Wash.  
Myer, E. R., Thousand Islands, N. Y.

**N** AMARA, Nash, Francis, Great Neck, L. I., N. Y.  
Naumburg, E., Heath, Franklin Co., Mass.  
Neal-Simmons, Katherine, Cedarhurst, L. I., N. Y.  
Newkirk, Lillian Sherwood, Portland, Ore.  
Newfarmer, Lexie T., New Haven, Conn.  
Nielsen, Alice, Pocono Manor, Pa.  
Nielsen-Stone, Matja, Harrison, Me.  
Noble, T. Tertius, Quogue, L. I.  
Novas, Guiomar, West Chatham, Mass.  
Novas, Guiomar, Elizabethtown, N. Y.

**O** BERHOFFER, Emil, Route 1, Savage, Minn.  
Oettinger, Mme. Hanna Brooks, "Maple Terrace," Box 21, Rosendale, N. Y.

**P** EASE, Florence L., New Canaan, Conn.  
Perringer, Louis, San Geronimo, Marit Co., Cal.  
Pfeiffer, Walter, Wildwood, N. J.  
Polah, Andre, care of Richard Le Gallienne, Rowayton, Conn.

**R** ASELY, George, Worcester, Mass.  
Rathbone Williams, North Long Branch, N. J.  
Ray, Ruth, Lake George, N. Y.  
Reed, Mrs. W. G., Gloucester, Mass.

Richling, Louis, Arverne, L. I., N. Y.  
Riegger, Neira, Perry, N. Y.  
Riesberg, P. W., Norwich, N. Y.  
Roberts, Eling L., Ludington, Mich.  
Rogers, Francis, Southampton, L. I., N. Y.  
Rogers, Mrs. F. Adele, Binghamton, N. Y.  
Romero, Miss J., Strand Beach, Conn.  
Rosen, Max, Lake George, N. Y.  
Rosenbaum, Hulda L., Lake Placid, N. Y.  
Rothwell, W. H., Mountain Lakes, N. J.  
Rucanelli, Alice, Lake George, N. Y.  
Rybnier, Dr. Cornelius, Tannersville, N. Y.

**S** AND, Albert, White Mountains, N. H.  
Sandby, Herman, Bar Harbor, Me.  
Scheve, Edward B., Long's Peak, F. O. Estes Park, Colo.  
Schroeder, Theodore A., Warren, N. H.  
Scott, John Prindle, MacDonough, N. Y.  
Seagle, Oscar, Schroom Lake, N. Y.  
Seidel, Toscha, Lake George, N. Y.  
Shattuck, Arthur, Lake Beulah, Wis.  
Sherman, Estelle, Atlantic City, N. J.  
Shultz, Harry E., Okmulgee, Okla.  
Sieveking, Martinus, Ventnor, N. J.  
Sittig, Fred V., Cairo, N. Y.  
Sjostelius, Alice, Duluth, Minn.  
Skovgaard, Axel, Berkeley, Cal.  
Smith, Ethelrnde, F. O. 136, Alton Bay, N. H.  
Snyder, Paul Otis, Pryor, Okla.  
Sobelman, Louis, Baltimore, Md.  
Sokoloff, Nicolai, Westport, Conn.  
Sparkes, Lenora, Amityville, L. I.  
Spencer, Allen, Wequetonung, Mich.  
Spencer, Eleanor, Lake Placid, N. Y.  
Spiering, Theodore, Elizabethtown, N. Y.  
Stanley, Helen, Winsted, Conn.  
Stern, Mrs. Horace, Atlantic City, N. J.  
Stillman, Louis, Bradley Beach, N. J.  
Stokowski, Leopold, Seal Harbor, Me.  
Stracciari, Riccardo, Long Branch, N. J.  
Strickland, Lily T., Waco, Tex.  
Stults, Monica Graham, Grand Lake, Colo.  
Stults, Walter Allen, Grand Lake, Colo.  
Sundelius, Marie, Harrison, Me.  
Sylvia, Marguerita, Lake Mahopac, N. Y.

**T** ENNEY, Gena Branscombe, Picton, Ont., Canada  
Todd, Marie L., Goshen, N. Y.  
Torpadie, Greta, Seal Harbor, Me.  
Truette, Everett E., Greenville, Me.  
Treharne, Bryceson, Mallet's Bay, Vt.  
Tucker, William, Rockville Centre, L. I., N. Y.

**V** ALERI, Delia, Neponset, L. I.  
Van Maasdyk, W. A., Bridgewater, Mass.  
Visanska, D., Old Forge, N. Y.  
Von Inten, Mme. F., Margaretville, Delaware Co., N. Y.

**W** ACHTMEISTER, Axel R., Catskill, N. Y.  
Wade, Grace A., Wildwood, N. J.  
Wadler, Mayo, Rockport, Mass.  
Werner, Grace H., Harrisonville, N. Y.  
Wild, Harrison M., Sayner, Wis.  
Willard, Carolyn L., Chicago, Ill.  
Williams, Mrs. Nina Rathishon, North Long Branch, N. J.  
Wilson, Molly Byerly, Rogers Park, Chicago, Ill.  
Wilson, Raymond, Oxford, Pa.  
Wiske, C. Mortimer, Bryant's Pond, Me.  
Witherspoon, Florence Hinkle, Darien, Conn.  
Witherspoon, Herbert, Darien, Conn.  
Wood, Elizabeth, Perry, N. Y.  
Wycoff, Eva E., Ashland, Wis.

**Y** OST, Gaylord, Fayette, Ohio  
Young, Lotta, Whitney Point, N. Y.  
Ysaye, Eugen, Manhattan Beach, N. Y.

**Z** IMBALIST, Efrem, Fishers Island, Conn.



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### Rahway Concert for Soldiers

On Thursday evening, July 11, a most successful entertainment, arranged by Antoinette Franken, was given at Rahway, N. J., for the benefit of raising a fund to provide instruments for the soldiers stationed at the Colonia Hospital.

Mme. Franken is an enthusiastic worker for the boys. At the present time she has one son in the service in France, who owing to a wounded arm is acting as a special constable. Another son, Herbert Franken, spent five months in the trenches when he was but fourteen years old and took part in the Arras campaign.

So perhaps it is that added interest that makes the concerts go off with so much success.

The artists who appeared in Rahway were: Francesca Marni, Floyd B. Wilson, Harry Salter, Louis Richling, Robert Vivian, Miss Atkinson, Signor Oneto, Gladys Fairbanks, Evie Lee Boucock, Marie Margolis and Mme. Franken.

Of her playing of the Chopin ballad in A flat and another number the Record said: "She played two selections on the piano that at once gave evidence of a great talent that was only partially revealed in the numbers given."

### Are Americans Musical?

Phyllis La Fond, the brilliant young concert soprano, who has been spending her summer mountain climbing in New Jersey, was asked a few days ago if she thought Americans were as musical as Europeans. She replied:

"My experience in this country has shown me that work



PHYLLIS LA FOND,  
Concert soprano.

as related to art—music especially—is a word little understood here."

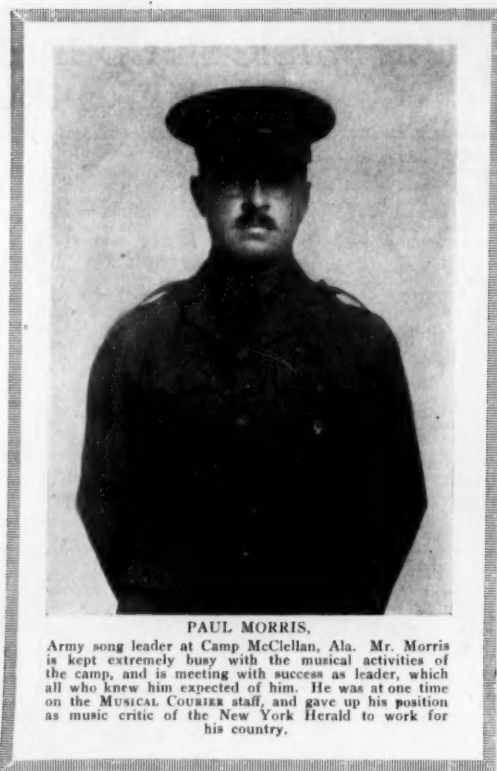
"Is it because Americans are naturally less musical than Europeans?"

"I do not think so. It is rather that they have not yet learned to take their music seriously. This lack of appreciation and understanding is not due to any natural deficiency, but arises from their attitude of mind. Literature, art and music are still to a certain extent classed among the luxuries. They are frills and furbelows to be enjoyed and indulged in by the pampered few, but not to be considered too seriously. Many American fathers would rather see their sons dig ditches than become musicians. And why? Because success in America spells commercialism. They are looking for big results; they want the concrete, the tangible, and their practical minds have as yet little interest in the romance of life."

### Aurelia Arimondi in Great Demand

Aurelia Arimondi's vocal studios at 923 Kimball Hall, Chicago, have been the scene of many activities during the past season. Aside from her regular teaching, considerable time was taken up by members of the Chicago Opera Association who have been coaching with her. Among these were Riccardo Stracciari, the famous Italian baritone, and Rosa Raisa, the gifted young Russian prima donna. Both of these opera stars were visitors at the studios of Mme. Arimondi in the early part of last season, and so much impressed were they with the splendid work she is accomplishing with her pupils, that they decided to take advantage of coaching with her while they were in the city. Miss Raisa coached especially her concert numbers, in which later on she electrified her hearers.

In speaking of the course in vocal instruction as offered by Mme. Arimondi, Signor Stracciari stated that it is the first time that he found the true Italian method being



PAUL MORRIS,

Army song leader at Camp McClellan, Ala. Mr. Morris is kept extremely busy with the musical activities of the camp, and is meeting with success as leader, which all who knew him expected of him. He was at one time on the MUSICAL COURIER staff, and gave up his position as music critic of the New York Herald to work for his country.

taught here in America as it is in Italy, the home of bel canto. Many of Mme. Arimondi's pupils have been heard recently in concerts and recitals, and, as it has been announced previously in these columns, William Rogerson, tenor and one of her pupils, has been engaged by General Director Campanini for next season with the Chicago Opera Association. Mme. Arimondi's studios will remain open all through the year.

### Love and Lea on Pacific Coast

Linnie Love and Lorna Lea gave a concert in the observation car of their Canada Pacific train on the way to the Western coast, and another at Vancouver, B. C. Soon after that, they sang at several army camps. The Seattle Post-Intelligencer of July 7 prints Miss Love's picture with flattering comments on the singing of the two young artists. The Star of June 25 does the same, reminding readers that Miss Love formerly lived in Seattle.

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## Janpolski's "Marseillaise" Creates Furore

A. G. Janpolski has given much pleasure to thousands of people who have heard him in the capacity of solo singer. One of his recent appearances was at the Dickinson High School auditorium in Jersey City, before a meeting of the New Jersey Red Cross. His singing of "La Marseillaise" in French on this occasion brought forth vociferous demonstrations of delight on the part of the audience, and the singer had to respond with encore after encore. True to the instincts of a song leader, Mr. Janpolski desired that the audience should also participate in the singing, and he therefore chose as encores the verses of "Long, Long Trail," "Keep the Home Fires Burning," "The Magic of Your Eyes" and "The Last Long Mile," in order that the audience might join him when he sang the chorus of each of the songs. Apropos of the singing of the French anthem, Mrs. August Belmont, who was the speaker of the evening, remarked that Mr. Janpolski's rendition of this hymn was the finest she had ever heard. The fact that the singer was garbed in the uniform of the United States Army added much to the impressiveness of the rendition.

On another occasion, Mr. Janpolski sang the prologue from "Pagliacci" before a large audience on the Cape May, N. J., pier, and the consensus of opinion was that his rendition was on a par with that of the Metropolitan Opera House stars and other famous singers. Another artist who appeared at this time with Mr. Janpolski was Sacha Jacobinoff, the well known Russian violinist.

## Spotz-Prager Recital at American Institute

Margaret Spotz and Samuel Prager, talented and youthful pupils of Miss Ditto at the American Institute of Applied Music, Kate S. Chittenden, dean, gave a combined recital at headquarters July 10. This was their program:

|                               |               |
|-------------------------------|---------------|
| Sonata in C, No. 4.....       | Handel        |
| Catch Me.....                 | Henriques     |
| Goblin's Dance.....           | Henriques     |
| Pastorale.....                | Scarlatti     |
| Capriccioso.....              | Scarlatti     |
| Illusion, op. 57, No. 3.....  | Grieg         |
| Butterfly, op. 43, No. 1..... | Grieg         |
| Scotch Dance.....             | Chopin        |
| Mazurka.....                  | Chopin        |
| The Violet.....               | Mozart-Kullak |
| Rondo in C.....               | Beethoven     |
| Improvisation.....            | La Forge      |
| Hexentanz.....                | MacDowell     |

Needless to say, their playing was much enjoyed, for they have good technic, combined with musical souls, and the result is spontaneous, intelligent playing.

## Soder-Hueck's Patriotic Pupil

Mme. Soder-Hueck, the New York voice trainer and coach, who has four of her fine professional singers "under the flag," just received news from Walter Heckman, the tenor, from "Somewhere in France." Sergeant Heckman, who is in charge of a section of the food supply, writes in his most interesting letter, "I have to feed



ADA SODER-HUECK,  
The New York vocal teacher, and her pupil, Walter Heckman. This photograph was taken just before the tenor sailed for France.

9,000 soldiers every day. Everything is going very well, and I am pretty sure that I shall be back and this terrible war over before the end of the year. I am in best of health and spirits."

## New Members of the A. G. O.

Forty-four candidates have passed the examination of the American Guild of Organists for associateship, and nine for fellowship. The lists are as follows:

## NINE FELLOWS

G. Stewart Cash, Rye, N. Y.; Mary A. Vroom, Port Richmond, N. Y.; C. C. Brainard, M. A., Hartford, Conn.; Mrs. W. G. Boyle, Brooklyn, N. Y.; C. W. Dieckmann, Decatur, Ga.; K. H. Eschmann, M. A., Granville, Ohio; Edwin L. Taylor, Mobile, Ala.; James H. Lord, Philadelphia, Pa.; F. W. Richter, Portland, Ohio, a blind man, received 87½ per cent., the highest award to any one for theory.

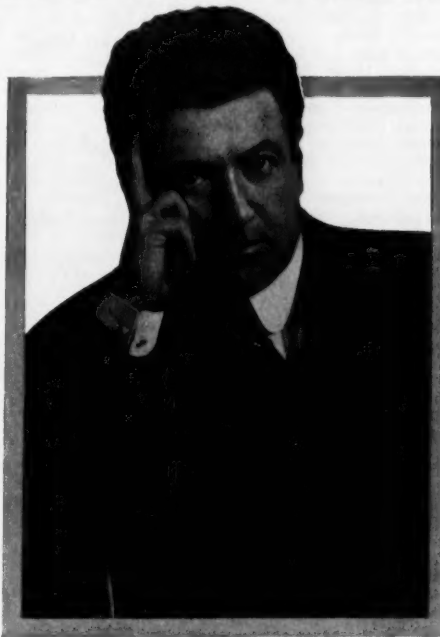
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## Constantin Nicolay's Many Activities

Since the close of the Chicago Opera Association's New York and Boston seasons, Constantin Nicolay, one of its most prominent basses, has been in constant demand. So great was the success this excellent ar-



CONSTANTIN NICOLAY,  
Basso, vocal teacher and coach.

tist scored at his recent New York recital of Greek songs, in which he has no peer, that Mr. Nicolay immediately received a call from a leading phonograph company to make records. He has just finished a great number of Greek folksongs, which undoubtedly will meet with the same significant success that Mr. Nicolay has had on the operatic and concert platforms. On July 25, the gifted basso gave a recital in St. Louis for the Greek Relief Fund.

Mr. Nicolay has returned to Chicago to take up his duties as vocal instructor and coach with the large class eagerly awaiting him. As a teacher and coach, Mr. Nicolay has been equally successful, and many of his pupils undoubtedly will be heard from in the near future.

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## Opening Recital, Metropolitan School of Music

The Metropolitan School of Music, Asbury Park, N. J., opened the season on July 11 in the Appleby Building, with the following program:

Opening address Tali Esen Morgan

Nocturne (D flat).....Chopin

Caprice Español.....Moszkowski

Readings from modern poets Rita Marx

Eda Hineiman (Gertrude Muir)

Sylvain.....Sinding

The Birthday.....Woodman

Ecstasy.....Rummel

Blanche Shreve, soprano

Jean.....Burleigh

Bonjour Suzon.....Delibes

Donna vorrei morir.....Tozzi

At Dawning.....Cadman

Dennis Murray, tenor

Air from the opera, "Nadine".....Goring-Thomas

Stella Seligman, contralto

Duet from "Il Trovatore".....Verdi

Stella Seligman and Dennis Murray

Magic Fire.....Wagner-Brassin

Rita Marx

Edith Morgan Savage at the piano

Anna E. Ziegler, assisted by the staff of teachers, Edith Morgan Savage, Louis Stillman, Gertrude Muir and Helen Guest, received the guests, and formally opened the school, which has courses in voice placing, coaching, musical training, dramatic art and dancing.

## Mabel Garrison Engagements

Mabel Garrison and Reinald Werrenrath have been engaged for the Worcester, Mass., Music Festival in October. Miss Garrison has been engaged for solo appearances with the New York Symphony Society in Baltimore, Washington, Philadelphia and Rochester, and Mr. Werrenrath has been re-engaged by the New York Oratorio Society for two New York appearances.

## Herman Kossoff at Lake Charlotte, N. Y.

After having concluded an unusually busy season, Herman Kossoff, New York pianist and pedagogue, is spending the summer months in rest and recreation at Lake Charlotte, Elizaville, N. Y. Mr. Kossoff will return to the metropolis about September 1 to resume teaching at his studio, 400 Manhattan avenue.

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| Armitage, Merle          | Lindorff, Theodore        |
| Ashbaucher, Herman       | Little, John W.           |
| Barker, John D.          | Lundy, Paul V.            |
| Barlow, Howard D.        | Lunger, Robert            |
| Barnes, H. W. B.         | Macbeath, Donald          |
| Baron, Aaron             | Macdonald, W. R.          |
| Beckwith, Reuben         | Macmillen, Francis        |
| Bennett, Herbert I.      | Maier, Guy                |
| Berlin, Irving           | Manville, Edward Britton  |
| Bibb, Frank              | McQuhae, Allan            |
| Bird, Clarence           | Meeker, Z. E.             |
| Bollman, Fred            | Millard, Robert E.        |
| Boone, Manley Price      | Mitchell, Earl            |
| Bowes, Charles           | Morris, Paul              |
| Bugher, J. Doyle         | Much, J. Irwin            |
| Burnett, John            | Nevin, Arthur             |
| Cain, Noble              | Nevins, Willard Irving    |
| Callahan, Miller         | Newman, John J.           |
| Carroll, Glenn           | Orth, Carl                |
| Chamberlain, Glenn       | Osberg, Elliot            |
| Clifton, Chalmers        | Otto, Theo.               |
| Cornell, Louis           | Owen, Elise               |
| Cottingham, Howard A.    | Owen, Herbert             |
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| Criswell, Emory          | Palmer, Claude            |
| Darvas, Frank            | Pattison, Lee             |
| Davis, Horace            | Patton, William Lowell    |
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| Dittler, Herbert         | Peterson, Alfred C.       |
| Doering, Henri           | Pezzi, Vincenzo.          |
| Donohue, Lester          | Pistorius, George         |
| Dunn, Charles Clark      | Pope, Van                 |
| Elliott, Zo              | Potter, Harold            |
| Elser, Maximilian        | Potter, Harrison          |
| Erwin, Victor Ward       | Pratt, Howard E.          |
| Fairbanks, Helen R.      | Pyle, G. Francis          |
| Felber, Herman           | Reddick, William          |
| Fornier, Eugene A.       | Reidy, Gerald W.          |
| Fram, Arthur             | Reimherr, George          |
| Frankel, Abraham         | Remfrey, William L.       |
| Frothingham, John W.     | Reynolds, Gerald          |
| Gabriel, Gilbert         | Rice, Leon                |
| Garrabrant, Maurice      | Roberts, Walter           |
| George, Thomas           | Roentgen, Engelbert       |
| Giorni, Aurelio          | Rogers, Francis           |
| Goodman, Laurence        | Rosano, Lief              |
| Gotthelf, Claude         | Rupperecht, Carl          |
| Grainger, Percy          | Sauer, Harold             |
| Granberry, George F.     | Scheld, Fred              |
| Gray, Tyndall            | Schelling, Ernest         |
| Grimson, Bonarios        | Schmidt, David H., Jr.    |
| Gustafson, William       | Schmidt, Robert           |
| Hackett, George          | Search, Frederick Preston |
| Hall, Alan               | Siegrist, Constant        |
| Hall, Cecil John         | Snapp, Sewell S.          |
| Hand, Chauncey           | Soderquist, David A.      |
| Hartzell, Alfred         | Sollitto, Josef           |
| Hattstaedt, John R.      | Sousa, John Philip        |
| Haubiel, Charles T.      | South, Charles            |
| Hawkins, W. Stanley      | Sowerby, Leo              |
| Hawley, Donald Coe       | Spalding, Albert          |
| Hawley, Oscar Hatch      | Stehl, Richard E.         |
| Heckman, Walter          | Stewart, Alexander        |
| Heizer, Frederick, Jr.   | Stiles, Vernon            |
| Hemus, Percy             | Stoessel, Albert          |
| Henich, Walter           | Stoopach, Joseph          |
| Hillyard, Ried           | Street, George Hotchkiss  |
| Hochstein, David         | Stuntz, Homer             |
| Hoelzle, Elmer G.        | Taggart, A.               |
| House, Judson            | Taylor, Bernard U., Jr.   |
| Howe, Merwin             | Trimmer, Sam              |
| Hubbard, Havrah          | Vail, Harris R.           |
| Hudson, Byron            | Van Surdam, H. E.         |
| Hutchinson, Elizabeth P. | Venth, Carl               |
| Jacobi, Frederick        | Wagstaff, Walter          |
| Jacobs, Max              | Wahl, George C.           |
| James, Philip            | Walker, Ralph             |
| Janpolski, Albert        | Waller, Frank L.          |
| Jones, Gomer             | Washburn, C. C.           |
| Karle, Theo              | Watkins, Marie M.         |
| Keller, Harrison         | Watts, George Elwood      |
| Kernochan, Marshall      | Webber, Bertram           |
| Klein, Charles           | White, Roderick           |
| Kraft, Arthur C.         | Whittaker, James          |
| Kvelve, Rudolf           | Whittaker, James          |
| La Belle, Guy            | Wiederhold, Albert        |
| Lachmund, Arnaud         | Wilbert, Howard           |
| Lampe, Bert              | Wille, Gustave            |
| Lampe, Charles           | Wille, Stewart            |
| Lampe, Otto              | Wilson, Gilbert           |
| Land, Harold             | Wilson, Weston S.         |
| Lanham, McCall           | Woempner, Henry           |
| Lehmann, Theodore        | Woodside, J. Uly          |
| Lennig, Ed. C.           | Wylie, W. H., Jr.         |
| Levy, Russell E.         | Yousmans, Marcus J.       |
| Lewis, Ward              | Zimmerman, Walter P.      |
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### Cincinnati Musical Notes

Many valuable musical events have evolved about the fifty-first summer school of the Cincinnati Conservatory of Music, and the result of some of the excellent work achieved was demonstrated in last Thursday evening's concert, when nine pupils were heard in recital. These represented the classes of Marcian Thalberg, John A. Hoffmann, Peter Froehlich and Hugo Sederberg. The recital, which was well attended, presented Master Condit Brown, May Beville, Elma Charles, Harry Seitz, Leona Ehrhard, Kathleen Phipps, Elizabeth Martin Blue, Gladys Hammel and Gladys Comforter.

Leo Paalz, who each season gives a piano recital under the auspices of the Cincinnati Conservatory of Music



HELEN LEVY AND MISCHA LEVITZKI.  
At the latter's country home at Avon-by-the-Sea, N. J.

summer school, elected this year to present a program of unusual scope, featuring particularly the new Spanish and Russian schools, with transcriptions of Bach arranged by Busoni, da Motta and Joseffy. Mr. Paalz is a Bach enthusiast, and played the brilliant transcriptions splendidly. The fourth sonata by Albeniz received much applause and must assuredly become a favorite in the piano repertoire, replete as it is with Spanish rhythm and color. Two new piano numbers dedicated to Mr. Paalz, the E minor Bourée of Leighton and Hugo Grimm's orientale, proved favorites, and the characteristic Russian numbers by Tschérépín and Strawinsky, as also some Godowsky transcriptions and the "Irish Reel" by Stanford-Grainger, added still further variety and color to the unique program. Mr. Paalz was rewarded for his efforts by the applause of a sincerely interested audience. R. F. S.

### Carrie Bridewell Uses Novello Song

Carrie Bridewell, contralto, has been using Ivor Novello's "Radiance in Your Eyes" for over a month with splendid success. In fact, every time she sang it the number was encored. The singer has also expressed her intention of using it in the camps for the boys.

### Red Triangle Still Rehearses

The Red Triangle Symphony Orchestra, Prof. Carl J. Simonis, director, with headquarters in the Central Y. M. C. A. Building, Brooklyn, has not disbanded for the summer, but meets Mondays and Wednesdays for public rehearsals.

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## ACROSS THE COUNTRY

**Albany, N. Y.**—Musical events continue to interest hundreds of Albanians, despite the extreme heat and counter attractions and duties of many kinds. An evening musicale was given for the benefit of the Albany canteen by Lieut. Charles B. Muir, tenor; William Brice, pianist, and Mrs. Ralph G. Becker, soprano. Abram W. Lansing was the accompanist.—The Albany Quartet, consisting of Edgar S. van Olinda, Howard Smith, Edgar L. Kellogg and Otto R. Mende, appeared in concert at Pittsfield, Mass., recently with May Mukle, cellist.—Roscoe C. Adams and his band gave an interesting concert at Washington Park, the numbers including the "Peer Gynt" suite, the "Hallelujah" chorus from "The Messiah" and "The Dance of the Hours," from "Gioconda."—George D. Elwell has been in charge of community singing at Delmar.—Marion Davison, mezzo-soprano, gave a song recital recently at the home of Representative and Mrs. James S. Parker, at Salem.—Mrs. J. Malcolm Angus sang soprano solos at a concert in the M. E. Church, Bound Brook, N. J., at which Dorothy Flynn, violinist, appeared.—Many prominent local singers appeared in a week's minstrel show at Harmanus Bleecker Hall for the benefit of the War Chest campaign expenses. Prof. Frederick W. Kerner conducted the chorus of 400. Among the soloists were Frederick J. Maples, John J. Fogarty, Ben Franklin, L. Le Roy Pickett, George D. Elwell, Jack Baker, Tom Baker, Frank P. Nolan, Frank A. Tierney, Mrs. Frederick W. Kerner, Harriette MacDonald, John J. Foley, Margaret M. Ryan and Frances Myers.—A number of orchestra men, refusing to play "jazz" music, have severed their connections with orchestras in this section.—Grace Liddane, soprano, rendered several solos at Cliff Haven, on Lake Champlain, during the summer school lecture course.—Special musical programs are being given every Sunday evening at the State College for Teachers Vocational Training School for Soldiers. Similar musical programs are also to be arranged for the young women at nearby Land Army Camps.—Dr. Harold W. Thompson is planning for a musical course at the State College for Teachers this season. This will be the first of its kind there, a fund having been set aside for that purpose.—Jean Newell Barrett is preparing a series of papers on "Music for Young Children" for Government publication.—William Gorham Rice has received word from Bruges that the carillon has been carried away by the German invaders.—Ralph Magnus, pianist, has enlisted in the navy.—Edgar S. van Olinda and Otto R. Mende gave a recital recently for the benefit of the Red Cross at Queechy Lake.—Elizabeth St. Ives has gone to Chautauqua, where she will fill several vocal engagements.—David E. Pugh, a representative Welshman, is planning to found a St. David's Society here.

**Boston, Mass.**—(See letter on another page.)

**Chautauqua, N. Y.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Dallas, Tex.**—A concert which aroused unusual interest was that given by the American tenor, Henri la Bonte, at the City Temple on July 5. The affair was given for the benefit of the Khaki Club and a large sum was realized. As usual, the artist seemed to sing without effort, and presented a program of wide range. Among other numbers, his rich, pure tenor voice was heard to advantage in Cadman's "God Smiled Upon the Desert" and "Call Me No More," Liza Lehmann's "Ah, Moon of My Delight" ("In a Persian Garden") and Puccini's "Che Gelida Manina," from "Bohème." The closing group consisted of negro spirituals by Burleigh and Reddick. Harriet Bacon MacDonald did good work at the piano.

**Harrisburg, Pa.**—There seems to be no decided letup to the musical season here. The patriotic gatherings are keeping up a steady demand for the services of the local singers and players. Camp Colt, Gettysburg, has been the scene of several concerts by Harrisburg artists.—The Phillips studio will remain open all summer on account of the increase in the enrollment of students.—Rita Verbig, a charming soprano, of Chambersburg, who is singing temporarily at the First Methodist Church of that city (Prof. W. Lantz, organist and choirmaster), will be one of the soloists in Grace M. E. Church, Harrisburg, in August.—Fred C. Hand has not yet announced his artists for 1918-19, but those already booked are of extraordinary drawing power. The first concert is scheduled for October 1, when a vocal star of sensational fame will appear.

**Minneapolis, Minn.**—(See letter on another page.)

**Norwich, N. Y.**—(See letter on another page.)

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Rochester, N. Y.**—Hans Ebell, of Boston, gave the first of a series of four piano recitals on Wednesday evening, July 17, at Institute Hall.—More than 50,000 persons were at Seneca Park on Thursday evening, July 18, to attend the song and light festival. The Park Band played an attractive program, and a chorus of 200 voices, under the direction of Oscar Gareissen, delighted the large audience. An enjoyable feature of the festival was the singing of the 800 soldiers of the Aerial School.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**St. Louis, Mo.**—A further list of artists engaged for next winter's symphony concerts has just been given out by the management. Julia Claussen, an American contralto of Swedish ancestry, will make her initial appearance with the orchestra. Mme. Claussen first won an enviable reputation as leading contralto with the Chicago Opera Company. Later she gave up opera for a time, and during several seasons devoted her time exclusively to concertizing, touring the country from coast to coast. She has had a number of appearances with the Minneapolis, Chicago and New York Symphony orchestras and the New York Philharmonic Orchestra. Other artists announced are Rudolph Ganz, the brilliant Swiss pianist; Max Rosen, the famous

young American violinist; Henri Casadesus, a distinguished French artist who plays the violé d'amour; Francesca Peralta, soprano; Toscha Seidel, sensational violinist; Mischa Levitzki, the gifted pianist, and Carlo Liten, the Belgian actor, who gives dramatic readings with orchestral accompaniment. Subscriptions for next season are now being received, and the management states that they are coming in at a very encouraging rate. Although the cost of giving the concerts has increased, the subscription prices remain the same as last year.

**Tacoma, Wash.**—Eunice Prosser, the young Tacoma violinist, who as a pupil of David Mannes, of New York, made her debut at the Comedy Theatre and was given a most flattering reception, is now a member of the first organized entertainment company sent to France by the Y. M. C. A. of New York. Miss Prosser is appearing in Y. M. C. A. huts and at canteens, and often in hospitals, where the wounded and convalescent men crowd around to hear the music. In a recent letter to home friends, Miss Prosser writes: "Every one says we are doing a wonderful work. American concert givers are a rarity. Frequently we are appointed to two or three places in one evening, and, giving our first program early, go from one hall to another, often finding the place crowded with soldiers awaiting our coming expectantly. Audiences at home will seem cold, I fear, after the enthusiasm and demonstrations to which we are accustomed here." Eunice Prosser was a schoolgirl in Tacoma when Olaf Bull, the veteran violin teacher, discovered her talent and trained her for five years prior to her going East to continue her studies under the personal supervision of Mr. Mannes.—Olof Bull, Tacoma's well known violinist, is arranging to conduct special summer classes for advanced pupils in the Temple of Music.—John J. Blackmore, concert pianist and teacher, has returned to his home in Tacoma after completing his Middle Western tour. Mr. Blackmore, while in Chicago, was invited to make a number of records for the Cable Piano Company, and received bookings for a series of concerts to be given on his homeward way to the Northwest.—From six to seven big "sings" daily at Camp Lewis is a fair average for J. H. Lyons, Y. M. C. A. singing instructor, and assistant to Camp Music Supervisor Robert Lloyd. This means training thousands and thousands of soldiers, both inside the auditoriums in all parts of the cantonment and outside at the barracks, and on the parade grounds. In each place at the assigned hours he is greeted by the seemingly limitless throngs in khaki massed for singing instructions. "Everybody Sing" Lyons, as he is called, has been

for years supervisor of music and choruses in the Fresno, Cal., schools, leaving his work there on receiving Government orders to come to the Tacoma camp. Fifty thousand voices were heard in the great open air stadium on July 4 and 5 of the Western Military Tournament, with Conductor Lyons on the directing stand.—A novel procession was escorted by an edified concourse of civilians and soldiers on Sunday evening, July 14. The "Y" 5 Extension Bureau of Singers gave a platform program outside the Forty-sixth Company's barracks. At the conclusion the "stage" holding the singers was raised to the shoulders of sixty stalwart men in khaki and removed to the barracks of the Forty-eighth Company, a block away, for a repetition of the musicale, and thence to headquarters for a final program. The extension singers, among whom was Mrs. L. N. Hayes, the well known soprano of Tacoma, seemed to enjoy the aerial tour.—The appearance of Theo Karle, tenor, at a patriotic concert at the Liberty Theatre gave the thousands of soldiers present an opportunity to hear one of the country's best soloists. Mr. Karle, soon after his arrival with the State of Washington quota at Camp Lewis, was appointed to the position of librarian at the Depot Brigade. The evening at the Liberty Theatre was the occasion of his third public appearance in concert at camp. He sang several encores after each number in response to the insistent applause. J. H. Lyons was Mr. Karle's accompanist.—Robert Lloyd, camp singing supervisor, has invaded the ranks of the 185 Red Cross nurses at Camp Lewis and is giving them singing lessons every Monday evening. The Misses Lappenbush, soprano singers, are assistant leaders of the chorus.—Proving one of the biggest attractions to the soldiers at Camp Lewis is the series of concerts given on Monday evenings by the Forty-fourth United States Infantry Band, under the leadership of C. W. Ferguson. Civilians from Tacoma, Seattle and Olympia motor over for the concerts.—A new orchestra of forty pieces, organized under the direction of H. Silberman, gave a concert at the Knights of Columbus building on July 9. B. N. Sakalow is manager of the orchestra, and T. W. Trowbridge, of the Seventh Battalion drum and bugle corps, is assistant.—Seattle musicians received rousing cheers of appreciation at the close of a concert given at Y. M. C. A. building No. 6 on Wednesday evening, July 10. Hildur Lindgren, soprano, directed the singers. Assisting were Myrna Jackson, violinist, and Gwendolyn Lewis, pianist.

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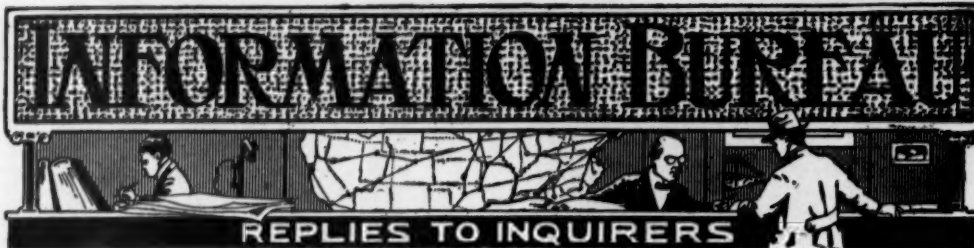
**Information Bureau  
OF THE MUSICAL COURIER**

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

**Sale of Manuscripts and Songs**

The Information Bureau is constantly in receipt of requests from composers for information as to where they can dispose of their works. The only advice that the Information Bureau can give that is of any practical value is that the composer who desires to sell songs or other musical compositions should communicate with the leading music publishers of the country. The names and addresses of these publishers can easily be obtained, many of them appearing at intervals in the MUSICAL COURIER. It is, however, well to say that there has been such a deluge of songs sent in, particularly patriotic ones, that most of the publishers are overrun and do not care to consider any more.

In some of the songs that have come under the notice of the writer both the words and music are of such poor quality that it is an impertinence to ask any musical person to waste the time to look them over. Those who have never composed anything previously seem to consider that the occasion of the war and the appeal to patriotism warrants any sort of trash.

**What Is the Date?**

"'L'Amore dei Tre Re' was brought out in Milan in March, 1913. Can you give me the exact date? I cannot obtain it from Riccardi Company, the Metropolitan Opera House, or even from Ferrari-Fontana, the Avito of the production."

The production of "'L'Amore dei Tre Re'" took place April 10, 1913, at Milan. The conductor was Tullio Serafin. The two leading roles were sung by Edoardo Ferrari-Fontana (Avito) and Luisa Villani (Flora).

**American Conductors**

"Recently in the MUSICAL COURIER I have seen the suggestion made that it would be well for the Boston Symphony Orchestra to have an American conductor in the future. Will you kindly tell me the names of some of the American conductors? If there are any competent ones in this country, why go across the ocean? Is not it true that today the United States is musically equal to any other country?"

At once half a dozen names come to the mind when American conductors are mentioned. Some of the names are foreign in sound, but the owners are good Americans for all that. Sokoloff, Spiering, Rothwell, Volpe, Hadley, Hageman, Nahon Franko have all "won their spurs," and there are others. America can furnish all the orchestras of this country with the necessary conductors and musicians. It is also true that for several years previous to the war America was supplying the opera houses of Europe with singers, the leading artists in many houses being Americans. The impetus that music has taken is so healthy and progressive that there will be no going back to past conditions.

**Columbia College of Music**

"What street is the Columbia College of Music, or whatever it is called? I think it is on Forty-third street and Ninth avenue. Is that right?"

Columbia College of Music is at Columbia College, 116th street and Broadway, New York City.

**Is the Description Good?**

"I recently read in a book that a musician 'furnished humorous illustrations of the great players. De Pachmann, with the high, uplifted finger and exquisite smile; and the statuesque Paderewski, sitting stonily at the piano; and the oblivious Rubinstein; and the imperious Liszt; and the pedagogic Bülow.' What I should like to know is whether these descriptions are true of the musicians mentioned."

What is the old saying about beauty being in the eye of the beholder? It is seldom that two people obtain exactly the same impression of any subject, whether animate or inanimate; and as the illustrations were "humorous," they might readily err on the side of exaggeration. De Pachmann's uplifted finger is very characteristic, but the "exquisite smile" hardly seems descriptive of him as the writer has seen him; a smile—yes, but not an "exquisite" one. The "statuesque" Paderewski has, it is true, too often in late years sat "stonily" at the piano, but in his best days he was anything but stony in his action and in the music produced. The other three adjectives seem to be well selected.

Stonily, oblivious and pedagogic may also be other terms for concentration; if one is thinking deeply, with the thoughts turned inward and calling upon the memory, the outward expression may well be non-committal and severe.

**A Transposing Keyboard**

"In an article in the MUSICAL COURIER about one of the popular composers it was stated that his piano was equipped with a 'transposing keyboard.' Such a device

applied to a piano would be of decided advantage, particularly to a singer. I have made some inquiries, but have not been able to find out anything about such an appliance. Will you give me further information as to whether they may be secured through regular trade channels, their nature, use, etc.?"

James & Holmstrom, piano manufacturers, 22 East Fourteenth street, New York City, make a transposing keyboard piano, but these pianos are made to order only. They are manufactured in two styles, one of the keyboards transposing six half tones, the other five and a half. There is a charge of \$25 above the price of the piano for this keyboard. James & Holmstrom have been requested to send a circular to you with full particulars.

**Wants to Sing in Camps**

"I have just completed my musical studies, that is, seven years of piano work and four years of vocal. Now I wish to do something with my musical talent and would like to inquire if you know of any agency or Red Cross Association that I could get in touch with, so I could sing for Uncle Sam's soldiers. I have had concert experience, also some operatic work, and can furnish good references if desired. I would take my accompanist and travel to our United States camps myself, but am not financially capable; but would donate my services if my expenses were paid by any association. I have only three brothers, the three being in the service in France, and my entertaining the Sammies was their last request—that is, after I had completed my studies."

Thomas B. McLane, 347 Madison avenue, New York City, has charge of the entertaining in this country as well as in Europe for the Y. M. C. A. By writing to him and stating your wishes as in your letter to the Information Bureau, you may be able to arrange for appearances. There is need of entertainers, and only a few weeks ago the MUSICAL COURIER published a request for musicians who would be willing to appear at the camps. This was done at the request of the Y. M. C. A. representative. The writer does not know what arrangements are made for the artists, but there should be some way for you to follow out your plan.

If you cannot arrange in any other way, are there not many patriotic people in your city who would be willing to subscribe a fund to help our soldiers, for music is one of the real ways of helping.

**Year Books and Programs**

"Our club has been studying the programs gotten out by Mrs. Wardwell, and this year we had planned to study the 'Development of Opera.' Our program had been arranged a year ahead, so now, due to condi-

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tions, we feel that we cannot afford to carry out this plan of study, as German opera is woven in the whole thing. What we want you to do is to send us some of the year books you may have collected to use as a guide for study. We do not want anything touching on German music. I would appreciate it if you will send the year books for reference and I will return them to you as early as possible."

A collection of year books and programs has been forwarded to you which we hope will enable you to arrange your year's study satisfactorily. You will find that a number of subjects are touched upon, opera, foreign composers, American composers and miscellaneous topics. If you are unable to obtain the desired information from these books and programs, we will gladly send you another set.

This year many of the societies are taking up the study of American music, a topic of special interest at the present time. The Worcester Festival programs this autumn are to be composed entirely of compositions by Americans, and is to be sung and played by Americans. America has come into her own as to music; no longer is it necessary to have "made in Europe" affixed in order to insure success.

Will other clubs send in their programs for the coming year, as it will be of interest to see what is being done all over the country?

#### Qualifications for a Choir Singer

"Would you kindly let me know what requirements are necessary to become a choir singer and church soloist, and what salary each commands? Must singer be a sight reader? Could you tell me to whom I should apply?"

It is essential that a choir singer, especially if the singer expects to be a church soloist, should first of all possess a suitable voice; the voice should also be well trained, just as well trained as for any other public singing. The churches who employ soloists select those who enjoy well earned reputations as concert singers and whose names as choir singers guarantee the standard of the music. This is true not only of city churches at the present day, but is also true of many country churches who wish to attract those outside the church. For such soloists large salaries are paid, the amount depending upon the prosperity of the church and its finances, also upon the capabilities of the soloist and the position attained in the musical world. It is understood that in many cases it is only the members of the quartet who are paid, the remainder of the choir volunteering their services. It is therefore to be seen that the church soloist is a successful musician outside the choir work. Much of the music sung in churches is difficult, requiring study; even the hymns are made into gems of music by being sung with the skill of a trained musician, evoking a reverence quite absent in careless or ignorant interpretation. It was thought in past years that "any one could sing in church," and the irritation caused to a musical ear by the untrained choirs was a positive pain. Better the untrained singing of a congregation with its hearty air of devotion and no attempts at anything but the same old hymns, dear to all.

Your question as to sight reading must be answered with a most emphatic yes. That is one of the essentials even for the lesser lights of the choir, while the only chance of ever being a soloist would hinge upon sight reading, however good the voice or method. It is not possible to have many rehearsals; the soloist cannot be held back by less capable singers; and music has to be sung often without any preparation, so a good sight reader is absolutely necessary, just as the organist or accompanist must read well and quickly "at sight." Being a "good singer" implies the ability to read music at sight.

Church engagements are made early in the year for the fall.

#### Artists Praise Gilberté Songs

Hallett Gilberté, popular American composer, recently received letters from the following leading singers and teachers praising his songs: Morton Adkins, Charles N. Granville, Frederick F. Haywood, Leon Rice and Hartridge Whipp.

Mr. Adkins wrote as follows:

May 22, 1918.  
MY DEAR MR. GILBERTÉ—Accept my hearty thanks for the copies of your songs received a few days ago. "Two Roses" and "Forever and a Day" I shall use at once, as I find them well suited to both programming and for the use of some of my artist-pupils also.

"The Devil's Love Song" I have already used a number of times with great success. I cannot find words to express my deep admiration for this song. I consider it the finest I have had in my repertoire in years and shall continue to use it next season. I shall in the future take pleasure in sending you my programs, and you will find out for yourself that there is always room for a Hallett Gilberté number.

With every good wish, believe me,  
Sincerely yours,  
(Signed) MORTON ADKINS.

604 West 112th Street,  
New York, June 20, 1918.

MY DEAR GILBERTÉ—Please accept my heartiest congratulations for your remarkable work in "The Devil's Love Song," which is the biggest thing you have ever turned out. It is really a "Dramatic Scene" and I shall program it as such. It presents wonderful opportunities to the artist and I have no doubt as to its great success. I have sung it on every program this past spring and in every instance it has created unusual interest and enthusiasm among my audiences.

The beautiful "Ah, Love, but a Day" is the finest setting I have ever seen and that with the ingratiating "You Is 'Yes as Sweet'" show your wonderful versatility as a composer. I shall find these songs of great value during the coming season both as concert numbers and teaching songs.

With every good wish for your continued success and with great appreciation, I am,  
Yours for Art,  
(Signed) CHARLES N. GRANVILLE.

December 9, 1917.

MY DEAR GILBERTÉ—I want to tell you that I consider your "Devil's Love Song" one of the best American songs we have today. Everybody raves over it when they hear it and I am only too glad to be able to use such a splendid song on my programs.

Thank you for it!

Sincerely,  
HARTIDGE WHIPP.

The Belnord, Broadway and Eighty-sixth Street,  
New York, June 25, 1918.

MY DEAR GILBERTÉ—You will doubtless be interested in knowing that your songs have appeared on forty-four of my programs this past season.

I have never used fewer than two and in many instances all four of the following: "Forever and a Day," "You Is 'Yes as Sweet,'" "An Evening Song" and "Spring Serenade."

As a matter of contrast in arranging my programs, I have placed your songs in many positions, and, invariably the audience insists

upon having an encore, it matters not which song ends the group. From this it is evident that each of the songs mentioned above can stand on its own merit in the matter of pleasing an audience.

With very best wishes for your continued success,  
Cordially yours, for "Music Made in U. S. A."  
(Signed) LEON RICE.

April 29, 1918.

MY DEAR MR. GILBERTÉ—For some time past I have been going to write you regarding your very excellent song, "Ah, Love, but a Day."

During the past season I have given it to all of my sopranos and they are enthusiastic over it not only as a valuable study but as something that they can sing for managers and agents. In this your song is an invaluable asset.

Personally I consider that it can be classified as one of the best American songs that is being sung today. I hope that its success will be lasting and equal to its merit.

Very cordially yours,  
(Signed) FREDERICK F. HAYWOOD.

#### Last of MacDowell Series in Park

On Wednesday, July 17, the last of the series of concerts given by the MacDowell Symphony Orchestra, Max Jacobs, conductor, was held in Washington Square Park, New York, even in spite of the rain that fell. It was most surprising to see hundreds of people standing in the rain, sheltered by their umbrellas and trees, and in nearby doorways, listening to the orchestra as it continued to play.

Mr. Berolzheimer arranged the series, and a most enjoyable one it was. Following was the program for July 17:

"The Star Spangled Banner"; overture, "Oberon" (Weber); symphony, "Unfinished" (Schubert); "Spring Song" (Mendelssohn); "Passepied" (Delibes); overture, "Light Cavalry" (Suppé); violin solo, "Meditation" from "Thais" (Massenet); three Henry VIII dances (Edward German); "Morris Dance," "Shepherd's Dance," "Torch Dance"; and "Stars and Stripes Forever" (Sousa).

#### Hugo Exhibition Concert

Pupils of John Adam Hugo gave an exhibition concert at the High School assembly hall, Bridgeport, Conn., July 2; Carl V. Larson, violinist, and John Patuzzi, cellist, assisting. On the ambitious program of twelve numbers were five concertos, by Mendelssohn, Rubinstein, Grieg, Chopin and Liszt, played by Helen Weiss, Grete Goodman, Marjorie Culver, Ethel Seamans, Nellie Berger and Adelaide Ziegler. These young pianists showed splendid technique and brilliancy, as well as intellectual qualities, in their playing of the difficult works.

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Mr. Josef Martin, Pianist, charms his audience. He has unusual technique, variety of tonal color, much native feeling. He should make his mark.—*Kriebel, New York Tribune.*

He is an interesting Pianist.—*Times, London, England.*

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## REVIEW OF NEW MUSIC

**WILLIS MUSIC COMPANY, CINCINNATI**  
"O Night, O Lovely Night," Paul Bliss

An idyll for chorus of women's voices with baritone solo, by Paul Bliss, who wrote both text and music.

There is enough variety in this poetic idyll to prevent any monotony. The composer has deftly made the choral parts simple and the solo for baritone more exacting, as the choristers are usually amateurs and the soloist is likely to be a professional singer. All the voices are well treated and the piano accompaniment is full enough without being difficult in any way. There are several moments of powerful climax, but by far the most of the music is quiet and subdued. It dies away to a breath at the end. The thirty-four pages of music make a piece long enough for about half of the first or second part of a program.

"Fays of the Floating Islands," Paul Bliss

This cantata, which has been written and composed by Paul Bliss for three part chorus of treble voices, without solos, has a pleasing story. Fairies are dancing in the moonlight to the music of crickets. Three fairies, becoming weary, run to the water's edge and see there a cobweb reaching out through the dark to a neighboring island. They seek rest, and so they cross on the gossamer web and sing of the beauties of the new island. A storm frightens them, and clouds hide the moon. When the storm is over they cross the water again on the web, which has apparently not been destroyed by the storm, and they rejoin the dance of the other fairies. The music is perfectly suited to the words. It makes a dainty cantata for soprano voices. The waltz movement of the dance cannot fail to please singers and public alike.

"Pan on a Summer Day," Paul Bliss

Paul Bliss is responsible for words and music of this cantata for treble voices. In this agreeable work the composer has attempted a good deal in the way of program music and he has succeeded very well in illustrating Pan, which is nature in sound. There are bee songs, storms, a rising moon, dawn, dewdrops, bird calls, a serenade to the stars, night. The composer has accomplished all this with simple musical devices which are not beyond the powers of ordinary choristers and average small orchestras or piano accompanists. The harmonies are not complicated, and the rhythms are familiar. A very attractive vocal waltz is the backbone of the work. Small singing societies will find this little cantata, of about fifty minutes' length, much to their liking and suited to their scope.

**THE BOSTON MUSIC COMPANY, BOSTON**  
Romance in C, Charles Huerter

A well written, melodious, moderately difficult solo and valuable teaching piece which is carefully edited and fingered. This is good music of the drawing room variety.

"At the Races," Charles Huerter

A charming impromptu in 6-8 rhythm, which will please the average pianist very much and delight the family audience.

"I Know," Gustave Ferrari

This is an art song of concert proportions, with much sentiment, and a passion that rises to a strong climax at the end.

"Youth," Gustave Ferrari

The composer relies on the earnestness of his feeling and the simplicity of his melody for the effect of this fine song. There is nothing of display in it, but the message of the music is deeply felt.

"Fairest of All," Mana Zucca

There is a touch of Italian opera in the rhythm of this song, which is written in 3-4 time and yet is not a waltz. It is very vocal and has a fine climax for both voice and piano at the end. It is a love song in words and in music.

"When the Day Has Flown," Mana Zucca

The simple and unaffected naturalness of this melody in F minor will appeal. Every one can sing and play it, for it is a straightforward ballad of sentiment, with plenty of reverie and gentle melancholy.

**B. F. WOOD MUSIC COMPANY, BOSTON**  
"Scherzo Gavotte," van Denman Thompson

This is correctly called a gavotte, as the beginning of each new phrase begins on the third beat of a 3-4 measure. The scherzo spirit is to be added by the performer. It is a very well written work by an apparently young composer whose opus number is only 3 thus far.

"Spanish Serenade," van Denman Thompson

This is a charmingly graceful little piano solo which will be doubly useful as a solo and as a teaching piece. It is by no means difficult.

**G. SCHIRMER, NEW YORK**

"American Country Dances," Elizabeth Burchenal

This volume consists of twenty-eight contra-dances, popularly called country dances, largely from the New England States, edited by Elizabeth Burchenal, with piano arrangements by Emma Howells Burchenal. In the preface the editor says: "For this first volume of American Folk Dances I have taken the contra-dances of rural New England, for this is one of the old, most truly American sections of our country, where many generations of the same stock have grown up undisturbed by foreign influences, and where sufficient time has elapsed since the days of the early settler for the building up of certain traditions and customs. The social group dances which have originated or evolved through common usage under such conditions in this country are as truly folk dances as those found in the older countries, and have elements which are almost universally characteristic of folk dances." Many of these



MME. FLORENCE BODINOFF,  
The Danish soprano, and her son, Gordon,  
on their farm in Wisconsin.

tunes are as much like the folk tunes of other countries as the language in which they are described is like the language of England. They are American in the same sense that the English language is American—simply because they were the familiar tunes of the ancestors of the people who use them today." Elizabeth Burchenal has done a serviceable work in collecting these dances of the people. They would be more interesting to musicians if the origins of the tunes were given, but to the public in general the descriptions of the steps of the various dances are more useful. There are twenty-eight tunes in the volume, each one of which is accompanied with directions for dancing to it.

**Clara E. Thoms in St. Louis**

Clara E. Thoms, the well known vocal authority, whose pupils are prominently before the public, is sojourning in St. Louis, Mo., some New York and Buffalo pupils having followed her for the purpose of study. Armand R. Miller is one of her St. Louis pupils who has an exceptional voice. Francie Schofield, leading singer in "Princess Pat," is also studying with Mrs. Thoms, and is singing with great success.

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